

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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N.B.—The letters before the names denote the degree of difficulty, corresponding with the five Sections of the "Practical Pianoforte School," viz. a, Elementary; b, Easy; c, Moderately difficult; d, Difficult; e, Very difficult.

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PROFESSIONAL NOTICES.

MISS ANNETTE IVANOVA (Soprano).

For Concerts, &c., "Brooklyn," Howard Road, South Norwood.

MRS. BROOK MYERS (Soprano).

For Oratorios, Concerts, &c., 53, Blenheim Place, Idle, near Leeds, Yorkshire.

MISS JOHNSON (Soprano).

For Oratorios, Concerts, &c., address, 26, Charlotte Street, Oldham.

MISS ADA MOORE (Soprano).

(Pupil of Signor Randegger) for Oratorios and other Concerts, 95, Bristol Street, Moss Side, Manchester. Lessons in singing.

MRS. WARREN (Soprano).

Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.

Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MADAME PAULINE GRAYSTON (Soprano).

Oratorios, Operatic Recitals, Concerts, &c. For terms address, 56, Lofthouse Place, Leeds.

MISS M. B. CRICHTON (Soprano).

For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford.

MISS SAIDIE SINGLETON (Soprano).

For Oratorio or miscellaneous Concerts, address, Mr. N. Vert, 52, New Bond Street, W.

MISS RUTH HARLOW (Contralto).

For Oratorios, Concerts, &c., address, Mr. E. Hermann, Athenæum, Manchester.

MISS HELEN PICKLES (Contralto).

Address, Holywell Green, near Halifax, Yorks.

MISS LOUISA BOWMONT (Contralto).

For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MR. GREENHILL (Tenor).

7, Park Place, Regent's Park.

MR. WELBYE WALLACE (Tenor)

(Of the Crystal Palace, and Gentlemen's Concerts, Manchester, &c. &c.), having returned from abroad, is free to accept engagements for Concerts, Opera, or Oratorio. All communications to be addressed (care of) Messrs. Novello, Ewer and Co.

MR. VERNEY BINNS (Tenor).

(Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.) For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. GEORGE CLEVELAND (Baritone).

For Concerts, Pupils, &c., Duncombe House, 48, Gertrude Street, Chelsea, S.W.

MR. RICKARD (Bass).

(Of the Schubert Society's Concerts, and Pupil of Signor Ciro Pinsuti.) For Oratorios and Concerts, address, King Cross, Halifax, Yorkshire.

MR. THORNTON WOOD (Bass).

(Of the Royal Albert Hall Concerts.) For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford, Yorkshire.

ALBERT E. BISHOP.

(Organ, Harmony, and Counterpoint.) Address, 26, Wilson Street, E.C.

MR. J. SHARPE (Oboist).

For Oratorios, Concerts, &c., address, 235, Lidgett Hill, Pudsey, near Leeds.

N.B.—Bandmasters and others supplied with Triebert's and Morton's celebrated Oboes. Best Oboe Reeds, 2s. each; Staples recaned, 1s. each.

A LADY (Prof. Mus.), powerful voice, first-class reader, desires an ENGAGEMENT as LEADER of Choir or Deputy-Organist in a Church. She also requires teaching in schools and families. Acquirements: pianoforte, harp, and singing. First-class references. M. P., 3, Upper Bedford Place, Russell Square, W.C.**BOY (SOPRANO) and a BASS** are at liberty to accept an ENGAGEMENT in a Choir. Address, Beta, Post Office, Vauxhall Cross, S.E.**SOPRANO.—A Young Lady** seeks an ENGAGEMENT in a Church Choir. Address, M.D., 7, East Street, W.C.**TENOR and BOYS' VOICES WANTED.** Apply at St. Mary-at-Hill Church, Eastcheap, City, after service on Sunday or Friday evenings, or by letter to A. B., Burlington Lodge, Whiston, Middlesex. Surplined Choir, paid.**WORCESTER CATHEDRAL.—PRECENTOR.**

SHIP VACANT, to be held with Minor Canony and Sacristship. Stipend, £230 per annum, with a good house, rent free, close to the Cathedral. Also, a second MINOR CANONRY. Stipend, £150 per annum. For particulars apply to Messrs. Hooper and Hooper, Chapter Clerks, Worcester. All applications to be made, and testimonials sent in, on or before September 8.

PETERBOROUGH CATHEDRAL.—There will

be a VACANCY for a CHORISTER BOY (age 8½ to 11) in November. The choristers receive a classical education at the Cathedral Grammar School. Headmaster, the Rev. W. D. Sweeting, M.A. For further particulars apply to Mr. H. Keeton, Minister Precincts, Peterborough.

KING'S COLLEGE, CAMBRIDGE.—

CHORISTERS.—There will be an ELECTION of Two or Three CHORISTERS to fill vacancies in this Choir early in October next. Choristers are educated, lodged, and boarded free of expense. Applications to be addressed to the Bursar's Clerk, King's College, Cambridge.

ST. BOTOLPH, Aldersgate.—WANTED, a SOLO

BOY for this church. He will receive a free education and an allowance for travelling expenses, or a salary according to ability. Address, Mr. J. R. Murray, 18, Aldersgate Street.

ALL SAINTS, Margaret Street.—CHORISTERS

EDUCATED and BOARDED free of expense. There is now a VACANCY. Names of candidates, stating age and giving references, should be sent to Rev. E. Hoskins. Applications, if unanswered, must be considered ineligible.

SOPRANO REQUIRED in Choir of Parish Church,

Greenwich, accustomed to Church service, £10. A good leading boy not objected to if thoroughly qualified. Apply to Mr. H. Killick Morley, 71, South Street, Greenwich, S.E.

SOPRANO WANTED for Church in the City.

£8. Apply to Organo, 21, Harvist Road, Holloway, N.

SOLO BOY WANTED. Must read fairly well.

Board, lodging, and first-class education. Unusual advantages. Apply to John H. Gower, Mus. B., Sheet Street, Windsor.

ALTO and LEADING TREBLE WANTED for

the surplined choir of All Saints', Blackheath, S.E. Duties, two Sunday services and one weekly rehearsal. Salary, £15 per annum each. Apply by letter to the Precentor, Richard Lemaire, 8, Pier Road, Erith.

ALTO (Communicant) WANTED for St. Margaret's

(Parish) Church, Lee, S.E. Salary, £20. Choral service. There is also a vacancy for a voluntary TENOR. Address, the Organist, Mr. Geo. F. Gaussen, 6, Park Place, Blackheath.

MAGDALEN COLLEGE, OXFORD.—There

are VACANCIES in the Magdalen College Choir for two Lay Clerks. ALTO and BASS VOICES are required. Stipend, £110 per annum. There are also vacancies for two Academical Clerks. The voices required are ALTO and TENOR. Stipend, £95 per annum. For further particulars, application may be made to the Rev. T. H. T. Hopkins, Magdalen College, Oxford.

ALTO WANTED, for surplined Choir in Kensing-

ton. Good voice and reader indispensable. Two Sunday services and weekday practice. Salary, £10 10s. Address, Organist, 163, Piccadilly, W.

DURHAM CATHEDRAL.—The APPOINT-

MENT of a TENOR SINGER to the vacant place in Durham Cathedral will be made on WEDNESDAY, the 26th day of September next.

All applications, testimonials, and inquiries as to the office must be sent in addressed to the Chapter Clerk to the Dean and Chapter of Durham, at his office, in the College, Durham, on or before Monday, the 10th day of September next.

Preference will be given to candidates under 30 years of age.

The travelling expenses of the candidates who shall be summoned to the trial will be paid by the Dean and Chapter.

The College, Durham, July 20, 1877.

WANTED, FIRST TENOR at a Catholic Church,

N.W. Must be accustomed to the Latin. Salary, £20 per annum. Apply by letter, W. H. W., 46, College Place, Camden Town, N.W.

TENORS WANTED for the Choir of S. John

Baptist, Cleveland Road, W. Service full choral. Stipend according to merit. Apply to the Organist on Wednesday evenings at 8.30 practice, or after Sunday services.

PARISH CHURCH, Fulham.—There are vacancies

in the Choir (surplined) for TENORS and BASSES. Full Cathedral Service on festivals. Address, F. Grizelle, 12, Stanbridge Road, Putney, S.W.

PRINCIPAL TENOR WANTED for Clapham

Parish Church. Duties to partly train the Choir-boys. Thursday rehearsals. Sundays: Morning and evening service. Salary, £25 per annum. Address, Mr. Carder, Organist and Director of the Choir, St. Anne's House, Clapham.

TWO BASS VOICES WANTED, at MICHAELMAS, for a church in S.W. district. Salary, £15. Candidates must be communicants and give references as to character. For further particulars apply by letter to P. G. B., 6, Graham Street, Pimlico, S.W.

BASS, clear and powerful to DD, good reader, desires RE-ENGAGEMENT either Sunday or week evenings. First-class references. Would prefer, if possible, to obtain an appointment in a Cathedral. F. G. T., 4, Royal Exchange.

BASS (thirty-five), sight reader, used to Cathedral Service, desires RE-ENGAGEMENT in a Church or Private Chapel; employment, gardening; good testimonials. Address, Cantori, Post Office, Braithwaite, Keswick, Cumberland.

BASS wishes an APPOINTMENT in a Catholic Church. Address, F. H. T., 73, Caversham Road, Camden Road.

BASS (not Baritone) and **COUNTER-TENOR** WANTED for S. Peter's, Bayswater. Duties: Twice on Sundays; once on Christmas Day, Easter Day, and Festival of Dedication. Candidates must be communicants, good readers, and well versed in Cathedral music. Salary, £25 per annum. All applications must be made in writing, to the Choir Committee, under cover to Edwin M. Lott, Organist and Director of the Choir, 270, Cornwall Road, Bayswater, W., who will fix the date for the trial of voices, and will communicate with the candidates.

ORGANIST.—A Young Man who has for the past six years been a pupil and teacher in the School for the Indigent Blind desires an ENGAGEMENT as **ORGANIST**. Reference is kindly permitted to Professor W. H. Monk, King's College; Rev. W. E. Batty, St. John's, Fulham; or to Mr. Larke, 5, Rockham Terrace, Waltham Green, S.W., to whom applications should be made.

ORGANIST, disengaged on Sunday afternoons and week evenings, wishes to deputise. Small stipend required. Organist, 223, Globe Road, Green Street, Victoria Park.

ORGANIST and CHOIRMASTER.—The Assistant-Organist of S. Andrew's, Wells Street, desires an ENGAGEMENT. Address, H. W., 41, Upper Berkeley Street, W.

AN experienced ORGANIST and CHOIRMASTER desires a RE-ENGAGEMENT in a town where there is a bonafide opening for tuition or music business. Excellent references. Address, W. R. Hazle, Prees, Salop.

ORGANIST.—A Gentleman is open to APPOINTMENT as above. Salary, moderate. C. G., 14, Fernlea Road, Balham.

MONS. BOULVIN (Pianist to her Grace the Duchess of Norfolk) desires an ENGAGEMENT as **ORGANIST or MUSIC MASTER** in School or College. Address, W. E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—A professional gentleman requires a RE-ENGAGEMENT as above. High-class testimonials and references. Address Organist, Advertiser Office, Hawick, N.B.

ORGANIST and CHOIRMASTER is now open to an ENGAGEMENT. Good testimonials. Eighteen years' experience. Address, Organist, Westmill, Buntingford.

ORGANIST and CHOIRMASTER.—A Gentleman of experience desires a RE-ENGAGEMENT. Good Churchman. Stipend not so much an object as good organ. Address, J. S., 67, Lincoln's Inn Fields.

AN ORGANIST of some experience would be glad to meet with an ENGAGEMENT. Used to good services. Aged 25. Address, J. H. L., Limsfield, Surrey.

A LADY ORGANIST, accustomed to church duty, Anglican or otherwise, would be glad to give her services in return for practice. Address, S. M., Fabian's Library, Circus Road, St. John's Wood.

ORGANIST and CHOIRMASTER.—A Professional Gentleman requires RE-ENGAGEMENT as above. Good testimonials. Address, Organist, Yarmouth, Isle of Wight.

ORGANIST and CHOIRMASTER, just disengaged, desires a RE-ENGAGEMENT in or near London. £40. Excellent references. R. C., 26, Marlborough Road, S.W.

MUS. BAC., F.C.O., great experience, seeks RE-ENGAGEMENT. Organ, Mr. Moorhouse, Lofthouse, Wakefield.

ORGANIST and CHOIRMASTER.—A Professional Gentleman requires a RE-ENGAGEMENT as above, or to deputise. Address, H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

ASSISTANT ORGANIST.—WANTED, by a Young Gentleman, a SITUATION as above. Good practice. West End preferred. H. T. A., 37, Cumberland Street, Warwick Square, S.W.

TO ORGANISTS, CLERGYMEN, &c.—A Gentleman is OPEN to ENGAGEMENTS as **DEPUTY**. Town or Country. Organist, care of Wensley and Wensley, 181, Fleet Street.

WANTED, for the Church of St. Paul, East Moulsey, an **ORGANIST and CHOIRMASTER**, who must be a communicant. Duties: Matins and Evensong, Choral, every Sunday and chief Festival, and choir practice every Friday evening from 8 to 9.30 p.m. Small stipend, but very good opening for teaching. Address, Rev. Lawrence W. Till, Hurst Lodge, East Moulsey.

ORGANIST WANTED.—Services choral; organ repaired and improved recently. Small salary. Apply by letter to Vicar, 428, Commercial Road, E. Two services on Sunday and one weekday.

ORGANIST WANTED, Voluntary, for good Organ in church in East of London, near the City. Two choral services on Sunday and one in week. Services by best composers and anthems occasionally. By letter, to Organist, 76, Cannon Street Road, E.

ORGANIST and CHOIRMASTER WANTED for the Episcopal Church of a town in the South of Scotland. New, good organ; two manuals, &c. Apply to S. Meacock & Son, Doncaster.

WANTED, a Young Lady to TEACH MUSIC and to assist in Pianoforte Warerooms. One able to sing and play at sight preferred. Address, C. B. A., care of Mr. H. Richardson, Outfitter, Torquay.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address Magister, Musical Times Office, 1, Berners Street, London, W.

PIANO, HARMONY, and CLASS-SINGING LESSONS, by C. STIEBLER COOK, Associate of the Royal Academy of Music, five years Music and Choir Master at Uppingham School. Schools attended. 17, Keppel Street, Russell Square.

MR. E. W. TAYLOR, Mus. Bac., Oxon, &c., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, Counterpoint, &c., by post. Ebenezer Place, Stafford.

MUSICAL DEGREES and EXAMINATIONS.—J. W. HINTON, Mus. Doc., M.A., Trinity College, 61, Weymouth Street, Portland Place, W., prepares candidates for Mus. B. or Mus. D., of Oxford, Cambridge, or Dublin, in all branches they may require. Dr. H. continues to revise or orchestrate for composers. Harmony and Counterpoint by post if required.

MR. HUMPHREY J. STARK receives PUPILS for HARMONY and COMPOSITION at 61, Weymouth Street, Portland Place, W. For information as to days of attendance, terms, &c., address as above, or 5, Park Avenue Villas, Lower Norwood, S.E.

DR. SLOMAN gives LESSONS to CANDIDATES preparing for Musical Degrees. Grassendale, West Dulwich, S.E.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, Mus. Bac., Cantab.

MR. CHARLES JOSEPH FROST begs to inform his pupils and friends that he has REMOVED to 73, Farleigh Road, Stoke Newington, N. Red trams direct from Moorgate Street. Nearest station, Rectory Road.

MR. HENRY J. SOUTH, Organist of St. Matthias, Richmond, has REMOVED to No. 8, Dynevor Place, Richmond Hill. All letters to be addressed as above.

MRS. OSGOOD requests that all communications respecting Engagements for Oratorios and Miscellaneous Concerts may be addressed to Mr. N. Vert, 52, New Bond Street, W.

MR. R. HOLLINS requests that all communications respecting engagements for Oratorios, Concerts, &c., be addressed to him at 26, St. Stephen's Road, Shepherd's Bush, W.

MR. THURLEY BEALE, having resigned his appointment at St. Paul's Cathedral, is open to an ENGAGEMENT for Sunday duty only. Address, 67, Newman Street, Oxford Street, W.

ORGAN LESSONS and PRACTICE on a fine new Instrument, with 2 manuals, 15 stops, 24 octaves of pedals, with bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, Bedford Square, W. Lessons and Practice on other Instruments also.

ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 17 effective stops, and blown by Lew's Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.

TRINITY COLLEGE, LONDON.

Incorporated by Special Charter under Act of Parliament.

WEYMOUTH STREET, PORTLAND PLACE.

DEPARTMENT OF EVENING CLASSES.

THE THIRD WINTER SESSION will commence on **THURSDAY**, October 4, at 8 p.m., with a Public Reception of past and present students and their friends.

THE MUSICAL DIVISION comprises separate or combined Courses of Instruction in Harmony, Counterpoint, Canon and Fugue, Orchestration, Composition (musical form), Organ, Pianoforte, and Church Singing, &c. Professors: Edmond Silas, J. Gordon Saunders, Mus. B., J. W. Hinton, M.A., Mus. D., Bradbury Turner, Mus. B., H. J. Stark, Mus. B., &c.

THE ARTS DIVISION embraces classes in Latin, Greek, French, German, English Composition and Literature, Mathematics, Natural Sciences, &c. Professors: E. Passawer, LL.D., W. J. Jennings, B.A., A. Motteau, &c. Also a **MATRICULATION CLASS** for London University, under the direction of Philip Magnus, B.A., B.Sc., Lond., assisted by a staff of graduates.

THE EVENING CLASSES. Prospectus may be had of the Assistant Secretary, at the College, Weymouth Street, Portland Place, W. (about thirty doors west of Harley Street), by post, or on personal application. The College is within a few minutes of the Metropolitan Railway and of Oxford Circus.

THE COLLEGE CALENDAR for 1877-78 is now ready, price 2s. 6d., and may be had of the Publishers, Messrs. Reeves and Co., 185, Fleet Street, E.C.

THE HARMONY CLASS at **TRINITY COLLEGE, LONDON**, will recommence on Monday Evening, October 8, at 7 p.m. Fee, One Guinea per term. Professor: J. GORDON SAUNDERS, Mus. B., Oxon.

THE COUNTERPOINT CLASS at **TRINITY COLLEGE, LONDON**, will recommence on Monday Evening, October 8. Fee, One Guinea per term. Professor: EDMOND SILAS.

THE COMPOSITION CLASS at **TRINITY COLLEGE, LONDON**, will recommence the second week in October. Fee, One Guinea per term. Professor: EDWIN M. LOTT.

THE ORCHESTRATION CLASS will be conducted by the same Professor.

THE PIANOFORTE COURSE at **TRINITY COLLEGE, LONDON**, will recommence the first week in October. Professor: BRADBURY TURNER, Mus. B., Cantab., Member and Associate of the Royal Academy of Music.

THE ORGAN COURSE at **TRINITY COLLEGE, LONDON**, will recommence the first week in October, under the direction of J. W. HINTON, M.A., Mus. D., and other Professors. Fee: Theory Students, One Guinea; otherwise, Two Guineas, per term.

THE HARMONY CLASS for **LADIES** at **TRINITY COLLEGE, LONDON** (in which students are specially prepared for the College Certificates to Women) will recommence early in October. Professor: HUMPHREY J. STARK, Mus. B., Oxon.

NOTICE.—All APPLICATIONS

respecting the above classes at **TRINITY COLLEGE, LONDON**, should be addressed to the Assistant Secretary, 61, Weymouth Street, Portland Place, W.

THE MANCHESTER BRANCH of **TRINITY COLLEGE** will shortly reopen for the Winter Session, under the direction of J. KENDRICK PYNE, Organist of Manchester Cathedral, and J. MORGAN BENTLEY, Mus. B., Cantab. Class Rooms, 18, St. Ann's Street, Manchester.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS FOR WOMEN.

The New Regulations as to Examinations for Higher Musical Certificates to Women are now published, and may be had of the Registrar. The separate subjects in which certificates may be taken are: 1. Harmony; 2. Counterpoint; 3. General Musical Knowledge; 4. Pianoforte or Organ Playing; 5. The Voice.

The first examination will take place in January next.

HUMPHREY J. STARK, Mus. B.,
Trinity College, London, W. Hon. Registrar.

TRINITY COLLEGE, LONDON.

RESIDENT STUDENTS.

Arrangements have been made for the reception of a number of Resident Musical Students, who will receive a complete Professional Training.

The complete course is of three years' (twelve terms) duration; Students, however, may be received for a shorter term on special recommendation.

The Regulations for Resident Students (who are subject to the same discipline as the Resident Students at the Universities) may be seen in the College Calendar for 1877-78, or may be had, with other particulars, of the Warden (at the College, Weymouth Street, London, W.), to whom all applications should be made in the first instance.

H. G. BONAVIA HUNT, Warden.

TRINITY COLLEGE, LONDON.

HONORARY MEMBERS.

The privileges of Honorary Membership (town and country) may be ascertained on application to the Assistant Secretary. The next election will take place September 29 (Michaelmas day), from which date subscriptions will carry to the next January twelvemonth (1879).

TRINITY COLLEGE, LONDON.

The following is an analysis of the results of the recent Local Examination in Elementary Musical Knowledge in connection with Trinity College, London, for which 1,118 Candidates entered:—

	Senior	Junior	Combined Totals
Honours, 1st Class	9	17	26
" 2nd "	9	17	26
" 3rd "	24	35	59
Total honours	42	69	111
Pass certificates	95	419	514
Total successful	137	488	625
Failed	83	367	450
Withdrew	12	31	43

Total number of candidates... 232 886 1,118

Of the 419 successful Pass Candidates in the Junior Division 61 received Certificates, with Special Mention of the First, Second, and Third Class, and would have obtained honours but for disqualification of age.

£5 PRIZE. SENIOR DIVISION.

(Adjudicator: Sir Julius Benedict.)

Awarded to EMILIE BESSIE GRANT,

Plymouth Centre, T.C.L.

Hon. Local Sec., JOHN HELE, Mus. B.

£3 PRIZE. JUNIOR DIVISION.

(Adjudicator: Sir Julius Benedict.)

Awarded to KATE WHITMORE. Age 15.

Gloucester Centre, T.C.L.

Hon. Local Sec., FREDERIC CLARK.

The Special CATHEDRAL BOY'S PRIZE of Three Guineas is not awarded, as no candidate reached the required standard of excellence. *Special Mention* is, however, afforded by Sir JOHN GOSS to Frank Barracrough, age 12, chorister of Peterborough Cathedral. Hon. Local Sec., the Rev. W. Farley Wilkinson, M.A., Minor Canon of Peterborough Cathedral.

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AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1877.

MUSICIANS AND THEIR MASTERS.

BY JOSEPH GREEN.

THE "Proceedings of the Musical Association," the third volume of which has just appeared, begin to be looked forward to in their printed form as an important annual. The report for 1876-77 contains papers of considerable interest on various subjects connected with the mechanics, the science, the literature, history, theory, and even the philosophy of the art.

On the present occasion we intend to confine ourselves to one subject, not because it is by any means of the most general interest, but because it is perpetually appearing in the discussions, and is one of the reasons for the existence of the Association. We refer to the opposite standpoints of science and technique in musical theory.

In spite of the recent acoustical discoveries which occupy most attention in the scientific papers read at the meetings of the Association, no one at all versed in such matters can take a cursory glance at those papers without experiencing the indescribable feeling of sadness that a perusal of history, or even of an historical novel, is apt to excite.

About a hundred and fifty years ago there was just such another scientific revival as seems to be now impending amongst musical students. At that time a certain provincial organist in France was becoming a little crazed with the scientific novelty then known as "resonance." He subsequently published the notion that in addition to what we now call "over-tones," the vibrating chord set in motion other vibrations which gave an "undertone," or, to distinguish it from a phenomenon now better known by the same name, let us say "underfifth." Rameau, to whom we allude, quickly abandoned his hypothesis as a question of physical science; but the musical device vulgarly called "inversion" which he wanted to confirm by a process of nature still remains what Mr. Bosanquet, in the report of the Musical Association, very well describes as "an extremely simple and powerful mode of exhibiting" the relationship of sounds. But we do not see very clearly why Mr. Bosanquet should emphasise his discovery by "coming down at once," as he says, "to Crotch" to call our attention to so old and familiar a fact as a scale, or a triad and its inversion.

Mr. Bosanquet informs us that the system of a table he quotes from Crotch is "substantially" the same as the one Mr. Ellis employs in his "Duodenies." The principle is exactly the same, excepting that in Mr. Ellis's system there is an attempt at classification and in Crotch's table there is none whatever. Mr. Bosanquet must have found the same system in theory books more than a century old. It is employed by Helmholtz in the little of mere technical theory he chooses to give us; it is employed by nearly all Continental theorists of our day, as well as by all recent commentators on the Greek system, who use it to show in our notation a transformed scale without change of diapason—in other words, the difference between a Greek "tone," key, or "scale of transposition," and a "mode" or "genus" contained in the key.

Mr. Bosanquet, we are quite sure, for the sake of a common interest in the subject, will excuse us

singling out his over-emphatic allusion to Crotch and his table for our own purpose of suggesting that the habit of viewing musical questions chiefly from the scientific side induces a certain neglectfulness in looking for and in seizing and appreciating those common facts and devices which the technical musician has at his finger-ends. On that and many other accounts scientific men are out of their element when they invade the province of the technical theorist. Helmholtz himself is no exception.*

We have been told lately by a member of the Syndicate of Cambridge University that the theory of music means the underlying science, and that what musicians choose to call the theory of music is nothing more than the "classification of chords;" and we think it was in this very periodical that we read some time since a letter, either from a scientist of musical tastes, or, what is often still more deplorable, a musician with a smattering of science, in which it was stated that musical theory was a question of ratios, &c., and "if it is not that," said the writer, "it can all be put on half a sheet of music-paper."

Now we are quite convinced with Dr. Pole, whose paper on the "Philosophy of Harmony" appears in the report, and we almost think with Mr. Bosanquet himself, that musical theory is not "that;" and moreover we are inclined to the opinion that it is the arithmetic of music which can be put on half a sheet of paper, and that it is the technical classification of sounds and chords which has so far fruitlessly occupied some of the best intellects, and will probably continue to occupy many minds for years to come. Any dolt can add and subtract logs., or acquire at second-hand a few facts in physical science, but the true scientific aptitude which declares itself at once in the comparing and classifying of the figures and facts and adapting them to a specific purpose is a very rare gift. To parody an old quotation, "Would that our enemies, or scientific friends, would write a technical system of music!" That is really what we want.

It is very discouraging to think of the waste of labour and love by some of our scientists in regard to music, the columns of ratios and lines of *manüßæ* piled and compiled with so little practical good. It is the same more or less everywhere. We have before us a critique in a French newspaper signed by a writer celebrated as a musical arithmetician and theorist, who in reviewing a batch of new books on "Music and Physics" and "Physics and Music" laments the barrenness of the result as far as practical music is concerned. The writer of that article knows all about Helmholtz, and how much musicians might be and will be indebted to him when his discoveries are truly applied to musical theory. The musician does not expect the scientist to compose his music for him—indeed the idea is too painful to entertain for a moment—but he does expect that the raw materials burrowed out with so much labour should be sufficiently well polished and put together to enable him to use them, and to advance a scientific

* In Mr. Ellis's paper on "Pitch and Change of Pitch in Music," he says (page 13), "Mr. Herrman Smith writes to me that very few persons are able to discriminate between a perfect and a slightly imperfect interval of an octave. It is only by interposing another interval that you can be certain of an octave." That fact, in our opinion, illustrates the whole question between science and technique. Music is an affair of *contrast*. The illustration refers not only to pitch but to quality. A very good judge of a violin is apt to err unless he can compare its tone with another instrument. In the sister art the varying effect of colours by juxtaposition is capable of scientific explanation. We have not arrived at that in music; but every one feels that the effects of intervals change by juxtaposition. The scientist nevertheless insists on specified intervals of the same pitch and of the same quality being of the same kind in all cases.

reason for employing a flat in preference to a sharp, or *vice versa*. From the scientific laws and facts of harmony alone, as distinguished from what we are somewhat disposed to think equally imperative—the cognate laws of melody—we can as yet find no valid reason for settling a problem so elementary.

Mr. Bosanquet says, "Almost all recent writers state that whenever harmony has been practised the chords have been made up by combining certain sounds of the scale at that time in use." He adds, "As far, however, as my studies have carried me there is no instance until quite recently in which even a theoretical writer has derived his chords in this way, nor is there any historical authority for the statement that they were actually so derived. Crotch and all the older writers derive the scale from the chords."

Mr. Bosanquet seems to be deeply impressed by his recent researches into Crotch. Any technical theorist would tell him that Dr. Crotch had not a suggestion of his own to offer, and that his work—an excellent work, by-the-way—is simply a compilation from the books, principally French, which were in vogue before his time.

Crotch derives his scale from chords, according to the then prevailing system of "adjacent triads"—a system which is decidedly the "red herring" of musical theory, neither music nor science, neither Greek, nor modern, nor even good of its kind. But Mr. Bosanquet will remember that the same scale existed before the system of triads, and even before harmony in its modern acceptance was thought of. He could tell us, as a mathematician, that when in that very system we add a sound, the subdominant of the scale to a major triad, and are pleased to call it a seventh, harmony is at an end; and the principle of the scale, whatever it may be, physical or æsthetical, asserts its share of authority.

Mr. Bosanquet seems to treat intervals as chords. It is quite true, as he says, that "ancient music was determined by the lyre tuned in consonances." But the fifths and fourths he refers to, only determined the framework of the scale—the tetrachords conjunct or disjunct. The moment it is a question of filling up the intervals—and, much more in our time, the moment it is a question of combining intervals into chords—either the harmony or the scale has to succumb, and surely with musicians, time out of mind, it is the harmony which succumbs. We think Mr. Bosanquet will agree with us, that it may be taken as a maxim in musical theory that the two desiderata, "a fixed scale" and "just intonation in harmony," are simply incompatible. We judge that to be his opinion from his own remarks as to the "ninth" in the scale, and as to the greater importance of perfect fifths in harmony compared with true thirds. On that point we are glad to coincide with him completely. It is a very important point, as it revolutionises current notions on technical theory, which has always run too much on questions of thirds.

But knowing the tenderness with which we have to propose to musicians the smallest change in the scale, we cannot conceive how Mr. Bosanquet has brought himself to believe that it is "only quite recently" that theorists have derived their chords from the scale. For our parts, we cannot recall a single technical theorist, unless it be some one with a specific and exceptional craze about the series of harmonics, who has ever suggested anything else. A theorist may recommend the alteration of a scale, or the shifting of a scale, just as violinists and singers do for themselves; but the point is still "the

scale," or change of scale, and the recommendation, if followed up, would only result in a revival of the Greek modes and the Greek system of modulation.

We have a strong opinion that such is the system which is to be the outcome of modern research in physical, physiological, and technical harmony. We cannot help seeing that when Mr. Bosanquet speaks of "recent theorists" he is alluding to Dr. Stainer, and has a little mystified himself in the appreciation of Dr. Stainer's theory. As we choose to understand it, although we do not pretend to commit Dr. Stainer to any such views, his theory is a complete revival of the Greek system of modes and scales of transposition. His chords are vertical scales. As the consecutive chords are treated by Wagner and the modern composers, nearly every one of them could be identified with a Greek mode. Helmholtz has tried to show the same thing. Mr. Charles Child Spencer years ago identified, as Helmholtz has done, chords of the extreme sixth with the old Church modes. Dr. Day's system of chromatics is nothing more than the old Greek relative system inverted; consequently his chromatics are all flats, excepting the sharp fourth which represents his one scale of transposition. We require more; and now that later commentators have dispelled our old notions as to the musical system of the Greeks, and their supposed total ignorance of harmony and modulation, there is no difficulty in assimilating within certain obvious limits the ancient and modern methods. The foundation of both is melody, "the essential basis of music," as the prophet of modern harmony, Helmholtz, tells us himself, as a kind of parting advice on the subject though perhaps a little overstated. The principle of "reminiscence" we now read so much of, and which is the foundation of melody, is described almost in the very words of Helmholtz by Serre a century and a quarter ago. It is that principle acknowledged by modern science which corrects or neutralises departures from truth of intonation in our chords, and allows of their being taken from a scale or one of its modes, and accounts for a dominant "ninth" either as 27:16, as Helmholtz and Mr. Bosanquet require, or 5:3, as Hauptmann and we think most musicians would make it in the majority of cases. Such combinations are not necessarily added sounds or the superposition of triads; they may be superposed modes, perhaps the Dorian system superposed on the Lydian.

We should very much like to see a system in which the chords are taken independently even of a vertical scale, the modes it contains, or its framework. We have a notion that such a system would be perilously near the one fundamental and its illimitable harmonic series. A bare allusion to the common minor scale and the chords derived therefrom ought to be sufficient to demonstrate that neither Crotch nor any one else could employ harmony-intervals except as means of adjustment. By a merely undeveloped application of the principle of inversion, to which Crotch refers without making any practical use of it, the alteration of the B flat—the chief offender in our minor scale—would force the musician into the dominant series of modes and keys; whereas the scale, like all minor modes in their pure forms, leans rather to the subdominant side. The isolated physical facts, the pure consonances, have therefore to shift for themselves when they come into collision with stronger existencies. This is not a question of drawing a deep trench between the physical and æsthetical. Probably no such division exists. It is a question of hard fact, like science itself; and perhaps in no other subject of inquiry are

the dogmas of a too microscopic "scientification" more easily reduced to their probable value than in musical theory. We say "probable value" because the value of a scientific dogma is what it will fetch in another generation, when tested by other facts and newer discoveries.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. I.—HAYDN.

It was a saying of Roger l'Estrange that "men are not to be judged by their looks, habits, and appearances, but by the character of their lives and conversations, and by their works." The philosopher might have added, "and most of all by their letters." On the fair white surface which receives the impression of hopes and fears, loves and hates, desires and repudiations, do men leave the true stamp of themselves; and this is why I propose devoting a series of articles to the letters of the great composers. There can be no need for the worker in this case to apologise for his work, inasmuch as the danger of a false issue arises only from misinterpretation, the means of correcting which are close to every reader's hand. I begin with Joseph Haydn, simply premising that I shall say as little, and allow Haydn himself to say as much as possible.

We must await the further course of Herr Pohl's exhaustive biography in order to know the precise conditions under which Haydn passed so many years of his life as chapel-master to the Esterhazys. But his correspondence gives reason to believe that he had a fair share of the small personal worries which, because they touch so closely, are in their effects great. For instance, take this passage in a letter to Artaria, dated Estoras, September 29, 1782: "Now I beg you will put the 25 ducats, full weight, into a little box, seal it up, and wrap or sew it into an oil-cloth cover, and write nothing on it except 'à M. Haydn,' for I do not desire that any of the family here should know of my transactions. You can deliver the box to the prince's porter, and only tell him that it contains money, and then I shall receive it quite safely from him." Driven to such an expedient in order, as is too probable, to protect his hard-earned cash from extravagant feminine hands, the master is worthy of pity; but this was not all. He could not keep even his correspondence safe from the prying eyes which ought to have looked upon that simple honest nature with entire trustfulness. In a letter to Frau von Genzinger (Estoras, May 13, 1790) we read, "My highly esteemed benefactress, this is not the first time that some of my letters, and of others also, have been lost, inasmuch as our letter-bag on its way to Dedenberg (in order to have letters put into it) is always opened by the steward there, which has frequently been the cause of mistakes and other disagreeable occurrences. For greater security, however, and to defeat such disgraceful curiosity, I will henceforth inclose all my letters in a separate envelope to the porter. This trick annoys me the more because you might justly reproach me with procrastination, from which may Heaven defend me? At all events the prying person, whether male or female, cannot either in this last letter or in any of the others, have discovered anything in the least inconsistent with propriety." But it would appear that Haydn unjustly suspected the folk at Dedenberg. The "prying person" was nearer home, and the master writes to his fair friend a little later (May 30), "Such curiosity can do me no harm, far less your-

self, as the whole contents of the letter were an account of my opera 'La Vera Costanza,' performed in the new theatre in the Landstrasse, and about the French teacher who was to have come at that time to Estoras. You need therefore be under no uneasiness, dear lady, either as regards the past or the future, for my friendship and esteem for you (tender as they are) can never become reprehensible, having always before my eyes respect for your elevated virtues, which not only I but all who know you must reverence. Do not let this deter you from consoling me sometimes by your agreeable letters, as they are so highly necessary to cheer me in this wilderness and to soothe my deeply wounded heart. Oh that I could be with you, dear lady, even for one quarter of an hour, to pour forth all my sorrows and to receive comfort from you!" The master's letters give indications that in other respects than those connected with domestic relationships his life at Estoras was not the calm content generally pictured. As regards personal liberty he was little better off than a slave. In the letter last quoted we read, "I trust therefore you will not be displeased with your Haydn, who, often as his prince absents himself from Estoras, never can obtain leave, even for four and twenty hours, to go to Vienna. It is scarcely credible, and yet the refusal is always couched in such polite terms and in such a manner as to render it utterly impossible for me to urge my request for leave of absence. Well, as God pleases." Again, writing to Frau von Genzinger (June 27, 1790), he says, "I am doomed to stay at home. What I lose by so doing you can well imagine: it is indeed sad always to be a slave; but Providence wills it so. I am a poor creature, plagued perpetually by hard work, and with few hours for recreation. Friends? What do I say? *One* true friend; there are no longer any true friends save one female friend. Oh yes! no doubt I still have one, but she is far away. Ah well! I take refuge in my thoughts. May God bless her and may she never forget me." Once more writing from London to the same correspondent, Haydn exclaims, "Oh, my dear good lady, how sweet is some degree of liberty! I had a kind prince, but was obliged at times to be dependent on base souls. I often sighed for release, and now I have it in some measure. I am quite sensible of this benefit, though my mind is burdened with more work. The consciousness of being no longer a bond-servant sweetens all my toils." How different a state of things do these extracts suggest than that fondly imagined in view of the almost uniform serenity or cheerfulness of the master's music! But I have not quoted them to prove that Haydn shared the troubled inheritance of humanity so much as to point out the meekness and gentleness with which he endured. He could pour his cares and sorrows into the heart of a faithful friend, but with regard to those from whom they came he knew how to be silent, never returning evil for evil nor railing for railing. It is a remarkable fact, for example, that his published letters contain only two references to the woman who made his married life so unhappy. In the first instance he begs Frau von Genzinger from London to advance 150 florins to Frau Haydn, and adds with characteristic caution, "To insure the safety of the money, Herr Hamberger, a good friend of mine, a man of tall stature, our landlord, will bring you this letter himself, and you can with impunity intrust him with the money; but I beg you will take a receipt both from him and from my wife." The italics are mine. In the second case he identifies Frau Haydn with a malicious report the very sending of which to the absent composer reveals the woman's nature: "My wife wrote

to me that Mozart depreciates me very much, but this I will never believe. If true, I forgive him." The delicacy which restrained him, under great provocation, from making domestic circumstances a matter of discussion even with his friends is here worthy of note, but was quite in keeping with the master's general behaviour. During his first visit to London a rival enterprise to that of Salomon brought over Haydn's pupil Pleyel as a counter-attraction, and the advent of the younger musician is found thus noted in the diary of the elder: "Pleyel came to London on December 23, and I dined with him on the 24th." Moreover Haydn wrote to Frau von Genzinger (January 17, 1792), "Our rivals of the Professional Society have sent for my pupil Pleyel from Strasburg to direct their concerts. So a bloody harmonious war will now begin between teacher and scholar. . . . Pleyel on his arrival showed so much modesty towards me that he gained my goodwill afresh. We are very often together, which is much to his credit, and he knows how to appreciate his 'father;' we will share our laurels fairly, and each go home satisfied." On March 2 he writes, "My labours are augmented by the arrival of my pupil Pleyel, who has been summoned here by the Professional Society to direct their concerts. He brought with him a number of new compositions, which were, however, written long ago. He accordingly promised to give a new piece every evening. On seeing this I could easily perceive that there was a dead set against me, so I also announced publicly that I would give twelve different new pieces; so, in order to keep my promise, and to support poor Salomon, I must be the victim and work perpetually. I do feel it, however, very much. My eyes suffer most, and my nights are very sleepless, but with God's help I will overcome it all. . . . Pleyel's presumption is everywhere criticised, and yet I love him, and have gone to his concert each time, and been the first to applaud him." The perfectly amiable nature of Haydn, as exhibited in these and a host of other instances, draws us to him with irresistible force, and compels us to accept without shadow of question the honesty of his very beautiful and touching reply to an address from a Musical Society in Bergen. Writing on September 22, 1802, the old master said, "You give me the pleasing conviction (which cannot fail to be the most fruitful consolation of my declining years) that I am often the enviable source from which you, and so many families susceptible of true feeling, derive pleasure and enjoyment in domestic life. What happiness this thought causes me! Often, when contending with obstacles of every sort opposed to my works—often when my powers both of body and mind failed, and I felt it a hard matter to persevere in the course I had entered on—a secret feeling within me whispered, 'There are but few contented and happy men here below, everywhere grief and care prevail: perhaps your labours may one day be the source whence the weary and worn, or the man burdened with cares, may derive a few moments' rest and refreshment.' What a powerful motive to press onwards!"

How Haydn carried this kindliness and gentleness of disposition even into the troubled region of artistic life, where such qualities are seldom found, let his outspoken admiration for Mozart testify. Writing to Herr Roth, in December 1787, he used expressions concerning his young rival that redound to his eternal honour: "I only wish I could impress on every friend of music, and on great men in particular, the same depth of musical sympathy, and profound appreciation of Mozart's inimitable works, that I myself feel

and enjoy; then nations would vie with each other to possess such a jewel within their frontiers. Prague ought to strive to retain this precious man; but also to remunerate him, for without this the history of a great genius is sad indeed, and gives very little encouragement to posterity to further exertions; and it is on this account so many promising geniuses are ruined. It enrages me to think that the unparalleled Mozart is not engaged by some imperial or royal Court. Forgive my excitement, but I love the man so dearly." No higher or more significant testimony to the beauty of Haydn's personal character need be asked for than this; none other, assuredly, will be demanded by those who know the tendencies and temptations of artistic life.

It must not be thought, however, that Haydn was wholly wanting in spirit. There were times, as his letters show, when he could give as well as take, and at such times we always discover that somebody has either been trying to "do" him in matters of business, or criticising his music with, in the composer's estimation, undue severity. In business concerns Haydn, with all his simplicity of character, was both sharp and shrewd; attempts to take advantage of him, therefore, not only aroused his indignation, but were promptly exposed. Thus Artaria, having announced the publication of certain quartets before Haydn had distributed copies to his subscribers, heard from Estoras (June 4, 1782) to this effect: "Such a proceeding redounds very little to my credit, and is most injurious to me, and it is certainly a very Jewish step on your part. . . . By heavens! you have wronged me to the extent of more than fifty ducats, not having yet fulfilled my engagements with many of my subscribers. This step must cause the cessation of all transactions between us." It is true that Haydn wrote a few weeks later, "I regret having written my last letter to you in a moment of hasty passion, and I do hope that, in spite of it, we shall remain good friends;" but though his anger was "as the crackling of thorns under a pot," it was anger all the same. One more example of it will suffice, the cause being again Artaria, who neglected to answer some business proposition: "I have been much provoked by the delay, inasmuch as I could have got forty ducats from another publisher for these five pieces, and you make too many difficulties about a matter by which, in such short compositions, you have at least a thirty-fold profit. The sixth piece has long had its companion; so pray make an end of the affair, and send me either my music or my money." We scarcely recognise our gentle Haydn in these fierce little notes; but where profit was concerned he could hold his own with the best, and his business letters, which would not disgrace a man in the "City," surprise us as coming from a recluse.

In the matter of criticism Haydn appears to have been so sensitive that he could not refrain from showing his irritation even in a brief autobiography written at the request of a lady: "I had the good-fortune to please almost all nations (except, indeed, the Berliners) in chamber-music, as testified by the public papers, and by letters addressed to myself; I only marvel that those judicious Berlin gentlemen preserved no medium in their criticism of my works, as in one weekly paper they laud me to the skies, and in another bury me sixty fathoms deep in the earth, and without any valid reason; but I know why it is—because they are unable to perform these pieces of mine, and are too conceited to give themselves the trouble to understand them properly; and from other causes which, God willing, I will bring forward at the right time. Capellmeister von Dittersdorff, in

Silesia, recently wrote entreating me to defend myself against their cruel attacks, but I replied that one swallow does not make a summer; that perhaps one of these days some impartial authority would stop their tongues, which happened to them once before when they had accused me of *monotony*." Passages like these more suggest Herr Wagner girding at his censors than the meek and long-suffering Haydn. In another case he prints a note on the title-page of one of his works, with reference to the peculiar treatment of a certain passage, in order, as he says, "to anticipate the criticisms of any wittlings," and that "the whole work may not be exposed to blame on account of this well-weighed passage, which the critics, and above all my enemies, might pervert." The key to this sensitiveness we of course find in the extreme complacency with which Haydn regarded his own music, a complacency often expressed in a matter-of-fact way nothing short of funny. Thus (February 8, 1780) he despatched a Sonata to Artaria with a note which said, "It is only those who are envious (and there are many such) who will find fault with it." Referring to transactions with the Directors of the Paris Concerts spirituels, he wrote (May 27, 1781), "They made me an offer to engrave all my future works, on very advantageous terms, and are much surprised that my compositions for the voice are so singularly pleasing; I, however, am not in the least surprised, for as yet they have heard nothing. If they could only hear my Operetta 'L' Isola disabitata,' and my last Shrovetide Opera, 'La Fedeltà premiata'! I do assure you that no such work has hitherto been heard in Paris, nor perhaps in Vienna either." Again, writing to Artaria (July 20, 1781) about a setting of three songs by Frieber, the master, while indulging his own self-complacency, makes a—for him—perfectly vicious attack upon a certain Capellmeister Hofmann: "The same three songs have (between ourselves) been set to music wretchedly by Capellmeister Hofmann; and just because this braggart thinks that he alone has climbed to the summit of Mount Parnassus, and tries in every case to run me down with certain circles of the great world, I have composed these same three songs, to show this pretended great world the difference." He adds further on, "They are indeed merely songs, but not *street songs*, like those of Hofmann, devoid of ideas, expression, and above all of melody." In another case he recommends to Artaria his new Capriccio as one which, "from its taste, singularity, and elaborate finish, cannot fail to be received with approbation by learned and unlearned." And there is a later reference to "twelve new and very charming Minuets and Trios," offered to Artaria for as many ducats. Yet in all these, and other instances, the simple good faith of the man is evident and removes every cause of offence. His words read like the utterances of a self-respect too unconscious of vanity to dread the charge of conceit and arrogance, "from which," the master piously says in a letter to Breitkopf and Härtel, "my heavenly Father has preserved me all my life long."

The pious remark just quoted reminds us of a phase in Haydn's character which his letters put in the clearest possible light. The master was of an intensely religious nature, not given to vague sentimentalism, as is often the case with religious natures, but living and acting as though in the presence and under the government of a personal God, whom he regarded as infinitely kind, and as overruling all things for good. Proofs of this abound throughout his correspondence and other writings. Thus he concludes the autobiographical sketch already men-

tioned with the following words: "I offer up to Almighty God all eulogiums, for to Him alone do I owe them. My sole wish is neither to offend against my neighbour nor my gracious prince, but above all not against our merciful God." Referring to his expected dismissal by Prince Esterhazy for remaining so long in London, he writes, "But I hope even in that case that God will be gracious to me, and enable me in some degree to remedy the loss by my own industry." In a subsequent letter he says, "May God only vouchsafe to grant me the health that I have hitherto enjoyed, and may I preserve it by good conduct and out of gratitude to the Almighty." *A propos* to his earnings in London, we read, "I daily thank my Creator for this boon." And again, with reference to exhaustion from overwork, "Providence alone can repair the deficiency in my powers, and to Him I daily pray for aid, for without His support I should indeed be a poor creature." Finally, for such quotations need not be multiplied, he begins an appendix to his will with the words, "Should God call me away suddenly," and goes on, "In the name of the Trinity. The uncertainty of the period when it may please my Creator, in His infinite wisdom, to call me from time into eternity has caused me, being in sound health, to make my last will with regard to my little remaining property." The whole tenour of Haydn's character forbids the uncharitable assumption that these repeated evidences of religious feeling were other than genuine. It is clear, indeed, that Haydn had a childlike trust in his God, and looked upon himself as directed in all his ways by infinite Power conjoined with infinite Benevolence. Here we have the clue to many of the chief phases of his disposition. The man who feels as Haydn felt can be no other than cheerful, patient, and resigned, for though the Being in whom he confides often "moves in a mysterious way" He may be trusted even where He cannot be traced.

All the goodness and beauty of Haydn's character is epitomised in the will of which mention has just been made. Not only are his relatives of every grade considered by the disposition of his property, but also a host of people having no sort of claim upon him. Priests, schoolmasters, and schoolchildren are thought of; "poor blind Adam in Eisenstadt" gets 24 florins; Fräulein Anna Buchholz receives 100, "inasmuch as in my youth her grandfather lent me 150 florins, when I greatly needed them, which, however, I repaid fifty years ago;" to "the old gardener Michel" are bequeathed 24 florins, and 100 to "the blind daughter of Herr Graus, leader of the choir in Eisenstadt;" while the "four sisters Sommerfeld, daughters of the wigmaker in Presburg," receive 200. So the good old man runs on through sixty-three bequests; and at this characteristic task I should leave him but for the temptation to show how, in one respect at least, he enjoyed the life thus made more easy to others. Musical artists are not, as a rule, insensible to creature comforts, and to that rule Haydn presents no exception. In plain words, he thought a good deal about his dinner, and relished it with the zest of the typical alderman. Writing to Artaria from Estoras (1788) he says, "By-the-bye I am very much obliged to you for the capital cheese you sent me, and also the sausages, for which I am your debtor, but shall not fail when an opportunity offers to return the obligation." In a subsequent letter to Frau von Genzinger he comically laments the change from Vienna to Estoras: "I lost 20 lbs. in weight in three days, for the effect of my good fare at Vienna disappeared on the journey. 'Alas! alas!' thought I, when forced to eat at the *restaurants*, 'instead of

capital beef, a slice of a cow fifty years old; instead of a ragout with little balls of forced meat, an old sheep with yellow carrots; instead of a Bohemian pheasant, a tough grill; instead of pastry, dry apple fritters and hazelnuts, &c.' Alas! alas! would that I now had many a morsel I despised in Vienna! Here in Estoras no one asks me, 'Would you like some chocolate, with milk or without?' 'Will you take some coffee, with or without cream?' 'What can I offer you, my good Haydn?' 'Will you have vanille ice or pineapple?' If I had only a piece of good Parmesan cheese, particularly in Lent, to enable me to swallow more easily the black dumplings and puffs! I gave our porter this very day a commission to send me a couple of pounds." A month later he writes to his fair friend, who it is clear took pity on his distress, "You must now permit me to kiss your hands gratefully for the rucks you sent me, which, however, I did not receive till last Tuesday; but they came exactly at the right moment, having just finished the last of the others." From London even, where his Italian landlord gave him "four excellent dishes" at every dinner, and where he was invited out six times per week, we find him exclaiming to Frau von Genzinger, "Oh! how often do I long to be beside you at the piano, even for a quarter of an hour, and then to have some good German soup. But," he resignedly adds, "we cannot have everything in this world." Dear old master! let us take our last look at him in a position described by himself with charming and characteristic *naïveté*; the scene is an amateur concert-hall: "After the concert I was taken into a very handsome adjoining room, where tables were laid for all the amateurs, to the number of 200. It was proposed that I should take a seat near the top; but, as it so happened, I had dined out that very day and eat more than usual. But, in spite of this, I could not get off drinking the health, in Burgundy, of the harmonious gentlemen present. All responded to it, but at last allowed me to go home." Haydn was "allowed to go home" in a very definite sense eighteen years later; but, while his letters endure, the remembrance of his gentleness, amiability, and piety will never fade.

DUSSEK'S PIANOFORTE SONATAS.

By EBENEZER PROUT, B.A.

It is a requent subject of complaint with those pianoforte teachers who are conscientious in the selection of music for their pupils that they find it difficult to get good classical pieces of only moderate technical difficulty. Until a player is fairly advanced it is worse than useless to give Beethoven's Sonatas, and one cannot be always teaching Mozart. It is a curious thing that these teachers frequently ignore altogether—indeed are often themselves unacquainted with—the pianoforte works of Haydn, Clementi, and Dussek. With the object of directing their attention to a perfect mine of musical beauty, I propose to make some remarks on the Sonatas of the last-named of these three composers.

Comparatively few, even among educated musicians, know how much Dussek did toward developing the technical resources of the piano. The contemporary of Mozart, and a great pianist, he composed more than fifty Sonatas, twelve Concertos for the piano with orchestra, a Quintett, Quartett, and Trio for piano and strings, and a literally countless number of small pieces, Variations, Rondos, &c. Of this enormous mass of music how much is known by the average teacher

of the present day? The Sonata dedicated to Mrs. Chinnery (Op. 24), the "Plus Ultra" Sonata, "La Consolation," and perhaps the little Rondo "La Matinée," to which may occasionally be added the "Invocation," and even "Les Adieux" and the "Élégie harmonique." That these are on the whole fairly representative of their composer there is no doubt; but there are many other works equally, if not more beautiful, which, so far as general appreciation is concerned, might as well never have been published. That Dussek published many things unworthy of his reputation is indisputable: he was at one time a partner in a music business, and doubtless wrote a good deal for the "shop;" but these ephemeral pieces are mostly in smaller forms (Variations, Rondos, &c.), and among the Sonatas it is rare indeed to find works without some special features of interest.

As a composer Dussek has both strong and weak points. He was a great melodist—no more absolutely tuneful music than his exists; and, even when trivial, he never ceases to be graceful and pleasing. In addition he had the power of inventing "new passages," in the technical sense of the word. In this respect his Sonatas show an advance on those of Mozart, and approach more nearly to the style of Hummel, who owed more to his great predecessor than is generally known or acknowledged. On the other hand, Dussek seems to have been deficient in strict scientific training. Harmonic crudities are not uncommon in his pieces, while absolute faults are occasionally to be met with. His thematic developments, also, are frequently weak, sometimes consisting of little more than repetitions of previously heard passages, though the constant flow of melody in the music frequently hides the deficiency in great part, if not entirely.

The best edition of Dussek's Sonatas is that published at Leipzig by Breitkopf and Härtel, which has been reprinted in a cheaper form by Litolf. It does not contain the whole of the Sonatas, only thirty-two out of about fifty being given; but as it includes most of the best, and many of the others are out of print, I shall confine my remarks to those comprised in this collection, and take them in the order in which they appear in the volumes, that of their opus-numbers.

The three Sonatas, Op. 9, which begin the series are all admirable specimens of their composer. They were formerly among the most esteemed of his works; and age has robbed them of but little of their freshness. The first, in B flat, is decidedly the easiest, and will be found very useful as a teaching piece. The second subject of the first movement affords an illustration of what was said above as to Dussek's weakness in composition. He gives us consecutive octaves between extreme parts of very bad effect. Their correction is so easy that, were it not establishing a dangerous precedent to tamper on any pretence with the text of the old masters, one would feel much inclined to change the passage. The Sonata contains only two movements; the final Rondo, in $\frac{3}{4}$ time, is a favourable specimen of a form in which Dussek is almost invariably happy. The second Sonata, in C major, is a more elaborate and brilliant work than the first. The opening Allegro is very showy, and by no means easy to play well; it will be noticed that, even in the most brilliant passages, the music never loses its melodious character. The plaintive slow movement, in A minor, is an excellent study for the practice of uneven groups of notes (four against three, &c.) in the two hands; while the final Presto is one of its composer's most sparkling movements. The third Sonata, in D, is the most brilliant and difficult of the set; perhaps, on the whole, also the most beautiful. The first movement abounds in

runs of thirds, sixths, and octaves, and the Finale (*prestissimo*) is a kind of "Moto continuo" requiring great clearness of finger and some "staying power." The Sonata is more fitted for concert use than for a teaching piece, though advanced pupils will be able to grapple with it. Its constant flow of melody must make it a favourite wherever it is known.

The three Sonatas, Op. 10, are perhaps a little, but only a little, inferior to those just noticed. Of the three, the first, in A major, though full of beauty, is the least striking. As with Op. 9, it is also the easiest of the three. The short Adagio in E major is a fine specimen of its composer's graceful manner; and the Rondo, the chief subject of which is founded upon the scale, is overflowing with melody. The second Sonata, in G minor, is unique in its form among the Sonatas of Dussek. It contains only two movements, a long Adagio in the style of Emanuel Bach, consisting of two parts, of about equal length, the first of which is repeated, and a Vivace con spirito of unusual fire and boldness, which in parts reminds one somewhat of Mozart. The whole work, which is not of excessive difficulty, is one which will be studied with pleasure. The third Sonata of Op. 10 (in E major) is the finest of the set. It is again in two movements, the first Allegro having much affinity, especially in the character of the passage-writing, with the third Sonata of Op. 9; and the final Presto con fuoco, in E minor, $\frac{3}{4}$ time, is a most curious anticipation of Mendelssohn. Both the first and second principal subjects remind us irresistibly of that composer, while the phrase at the conclusion of the first part, repeated at the end of the movement, is almost identical with a well-known passage in the first movement of the "Scotch Symphony." Is the coincidence accidental, or did Mendelssohn know the Sonata, and was he unconsciously influenced by it? The technical difficulty of this piece is considerable, and it can therefore only be recommended for well-advanced pupils.

The six Sonatas, Op. 20, which come next in order require no detailed notice. They are charming little pieces, similar in character to Clementi's much better-known Sonatinas, and of about the same degree of difficulty, but more attractive in their melody. Dussek's music, though less highly finished than Clementi's, is of a more tuneful character; and the comparison of these Sonatinas with Clementi's, Op. 36, will show at once the different quality of the inventive power of the two great pianists. There is a warmth in Dussek which is too often absent in his Italian contemporary.

The Sonata in B flat, dedicated to Mrs. Chinnery, is probably the best known of all Dussek's works, unless it be "La Consolation." For that reason it will be needless to say much of it now. Though very pleasing, and a capital teaching piece, it is by no means one of its composer's best Sonatas. It may be remarked in passing that a discrepancy exists between the English and German editions as to the opus-number of this and some other Sonatas of the series. The old English edition bears the number Op. 24, while Breitkopf and Härtel's gives it as Op. 23. Similarly, Breitkopf's Op. 45 is Op. 46 in the original edition, and I have seen an old copy of the "Plus Ultra" marked Op. 71, instead of Op. 70, the number generally accepted. How these differences are to be accounted for I am not able to say; it is as well that they should be mentioned, as some of my readers may have copies of the older edition. Similar variations are also to be found in the different editions of many of Clementi's Sonatas.

The preference shown by Dussek for the two-movement form of the Sonata is somewhat curious. Of the

thirteen early Sonatas already noticed only two (Op. 9, No. 2, and Op. 10, No. 1) are in three movements; and although in the later and on the whole more important works which are now to come under consideration a third movement is more common, while in three cases we shall even find a fourth, the composer still in many cases confines himself entirely to the Allegro and Rondo. It is difficult to conjecture the reason for this; it certainly did not arise from any weakness of inventive power as regards the slow movement, for Dussek has left us charming specimens both of Andante and Adagio. What makes the omission still more inexplicable is that in some instances the works themselves seem to suffer from the want of that contrast which a slow movement interposed between the two quick ones would give. Of this the first Sonata to be mentioned here is a striking example. The three Sonatas, Op. 35, dedicated in the original edition "al suo stimatissimo amico Muzio Clementi," are said by Fétis in his "Biographie universelle des Musiciens" to have been considered by their composer as among his best works; and from this opinion few who are acquainted with them will differ. The first of the set, in B flat, opens with a rather long and very showy Allegro moderato e maestoso, the melodies of which are very characteristic of the composer. The movement, however, is not altogether free from the charge of a certain monotony in the passage-writing, one particular figure of semiquaver triplets, first used just before the second subject is reached, recurring too frequently afterwards. As already stated, this Sonata suffers from the want of a slow movement. The Allegro, in common time, is immediately succeeded by a Finale in $\frac{3}{4}$ time, and the general similarity of rhythm acts prejudicially on the effect of the work as a whole. Apart from this, however, the Finale is one of the brightest and freshest movements that ever fell from Dussek's pen. In its form it is peculiar: the first part, with the second subject in the dominant, is repeated like an ordinary first movement; but after the "free fantasia," which ends with an unusually long dominant pedal, the return is made to the second subject, and the first is not introduced in its entirety at all, though it is hinted at in the subsequent developments. The whole of this Sonata will be found a most useful and enjoyable teaching piece for tolerably advanced pupils.

Decidedly finer, however, is the second Sonata, in G major. Like the first, it is only in two movements; but the Rondo is in all respects so strongly contrasted with the first Allegro that in this case the want of a slow movement is not felt. The opening subject is unusually bold in style, while the second is one of Dussek's most lovely ideas. The passage-writing, too, is full of charm, and the frequent use of double counterpoint in the movement reminds one of the fact that the composer was not merely a distinguished pianist but an excellent organist. The Rondo is even more charming than the first movement. It is in the somewhat unusual time, for a Rondo, of $\frac{3}{4}$; its themes are of remarkable beauty, and though containing nothing quicker than quavers, is by no means easy to play well. The time is *molto allegro*, and the episode in G minor, especially, requires great neatness and perfect equality of both hands. The closing bars of the Sonata are curiously like Spohr in their gradual dying away upon a long tonic pedal. With Spohr this conclusion was almost a mannerism; in Dussek, on the other hand, this is probably a solitary instance.

The third Sonata, in C minor, is a worthy companion to its predecessors. The fiery opening movement

almost recalls Beethoven's earlier style in the boldness of its harmonies; while the long Adagio patetico has the grace and suavity of Mozart. Here again the very florid ornaments seem to have furnished more than one hint to Hummel. The Finale is preceded by a short Intermezzo, which is in fact nothing more than a Prelude. Though full of spirit and very tuneful, it cannot be said that this movement is at all equal to the rest of the Sonata. Its chief theme is very trivial, and not without a tinge of vulgarity; and as it forms the principal material for the subsequent developments, the music nowhere rises to a high level.

Over the next set of three Sonatas (Op. 39) I must pass hastily, though much might be said about them. They are suited for teaching, rather than for concert purposes, being only of moderate difficulty. All of them abound in delightful melody, and in passages which are most pleasant to play as well as improving to pupils. The first and third (in G and B flat) are on the whole the best; the second (in C), though extremely pretty, is, with the exception of a delicious little final Rondo, hardly in its author's happiest style.

With respect to the third Sonata, in B flat, there is a very curious difference of text in different editions, on which some of my readers may perhaps be able to throw a little light. I have in my library the original English edition of these three Sonatas, and on comparing it with Breitkopf's new edition very remarkable discrepancies appear in the Rondo of No. 3. In the first place the chief theme of the movement appears each time unchanged in the old edition, while in the new edition it is embellished with different ornaments on each recurrence. Besides this (not to mention minor differences) two bars of the original are omitted in Breitkopf's edition, at the foot of the last page but one; and the last five bars of the old edition are replaced by nine which are entirely different in the new. Breitkopf's new edition is, I believe, reprinted from their old complete edition of Dussek's works in twelve volumes. Can anybody inform me whether the latter (which, to judge from the type, must have been published early in the present century) was produced under the superintendence of the composer, or whether the alterations are founded upon tradition, or are the work of some irresponsible editor? The changes are important enough to make the question worth asking.

In the next Sonata, Op. 43, in A major, is found the most important and brilliant, and in some respects the finest, of all the two-movement Sonatas. It is pre-eminently a concert piece, and in point of technical difficulty is surpassed by very few of Dussek's works. The first movement is an excellent study for double notes; rapid passages in thirds and sixths are of frequent occurrence, but the music never degenerates into a mere finger-exercise. It has been already said that Dussek was remarkably happy in his invention of passages; and nowhere is to be found a better example of the combination of brilliance with melodic charm than in this Allegro. The following Rondo is, with the exception of one page, considerably less difficult, but not less beautiful; the music flows along in one tuneful stream from the first bar to the last. This Sonata would be well worth producing at the Monday Popular Concerts.

(To be continued.)

ENGLISH MUSICAL PRIVILEGES.

By HENRY C. LUNN.

THAT our many ruined castles must not be accepted as a proof that the power and independence of the inhabitants of this country have in the slightest

degree declined may be shown by the patriotic adage that "an Englishman's house is his castle," a proverb which, although in the present day not being capable of too literal an application, is one grateful to a Briton, as undeniably affirming the truth that neither physically nor mentally is he to be easily dispossessed of what he has once firmly got hold of. Douglas Jerrold, in one of his comedies, has sarcastically drawn the character of an Englishman who, confined in a French fortress, resolutely insists upon it that even British prisons are infinitely superior to foreign ones, and naively asks an officer who is eloquent on the wines of his country whether he has ever tasted our English champagne. Caricature apart, however, there is much in our national character which, owing perhaps greatly to our insular position, may be said to amount almost to dogged obstinacy. It is very well for foreigners to fancy that by the adoption of new ideas they are progressing; but "Old England" as a rule erects her "wooden walls" as pertinaciously against the invasion of mental as against physical intrusions upon her territory, and holds on to what she has long believed in with a bland feeling of contentment which astonishes those whose convictions are based solely upon the result of intellectual investigation. Were we free to range over every subject, we could cite many instances of this truth; but, confining ourselves solely to that of music, there can be no difficulty in showing in how determined a manner we guard against any alteration in our existing artistic methods of thought, whilst the utmost diversity of opinion exists around us.

In our school geographies we are told, after naming the established religion of a nation, that "all others are tolerated." Precisely so is it with our recognised theory of what is generally termed "Harmony." There is a popular belief that the origin and treatment of chords has been reduced to a system which is universally taught in this country; and although it is well known that the subject has latterly been reconsidered and ably explained upon principles diametrically opposed to those which have hitherto been received, and this by the very ablest musicians, no movement is made towards authoritatively establishing the science upon a firm and solid basis. Reviews tell us that the laws laid down in the books of some of our best modern theorists are incontrovertible. We have of course no intention here of arguing their relative merits, but there can be no doubt that these critiques are in many cases perfectly true; yet each man has to fight his own battle unaided, the inference being unquestionably that amidst a conflict of theories it is better not to favour any one, a resolve perhaps thoroughly in accordance with the natural independence of the British character upon which we have commented, but scarcely one which can conduce to the progress of the art. There may be a little healthy excitement when the pupils of one master quarrel with those of another as to the fundamental facts which regulate the science each is studying; yet we cannot but believe that, were a congress of the most eminent musicians called to frame a code of laws which should be universally accepted, a permanent good would result to the many, although some trifling concessions might be necessary for the few.

Then we would ask whether our firm resolution to adhere to a pitch which has been gradually raised until it has reached an altitude which frightens vocalists who visit us is not essentially English? True it is that, as in the instance already mentioned, having once settled the matter, we may choose to

defend it, regardless of consequences, merely because it exists; but we can scarcely expect that foreigners will favour our conservative views on the subject, and some day therefore we may find that we shall be forced to give up a point, as a matter of policy, which long ago we should have gracefully conceded as a matter of reason. In this case, however, many have arisen in our own country ready and willing to point the way to a solution of the difficulty. The Society of Arts, after deliberating for some time upon the subject, and inviting discussion from all those most competent to consider it in all its bearings, came to a conclusion as to the number of vibrations which should represent the note C. Tuning-forks adjusted to this pitch were sent round to each person who assisted at these meetings; and, as far as the Society was concerned, the matter was settled. But what was the result? Pianoforte-makers tuned their instruments precisely as their customers pleased; the pitch in concert-rooms and opera-houses was regulated by the will of each Conductor; and the tuning-forks already mentioned remained as a melancholy proof of the futility of imagining that any deliberative assembly can interfere with the boasted privileges of Englishmen. But the matter did not rest here, for a vocalist whose services could ill be spared protested that he would not sing at the absurdly high pitch prevailing in this country. It might be imagined that, having thus assumed so practical a form, the question would be sufficiently important to compel us to a definite settlement of the pitch, even presuming that we did not adopt the *diapason normal*, which was held up as a model for imitation. Not a bit: rather than acknowledge that any reform could be needed, the artist mentioned was openly accused of wishing to bring down the pitch to suit his failing voice; and, although a *prima donna* (against whom the same charge could scarcely be brought) joined most heartily in condemning what is termed the "English pitch" (which in fact means the pet pitch of any Conductor), the slight agitation caused by the discussion very shortly calmed down, and Englishmen continued to retain the glorious privilege of measuring notes as they please, irrespective of the requirements of those artists whose interests should have been first consulted.

The "English fingering," too, is one more instance of the tenacity with which we hold to our vested musical rights. Music is said to be an universal language, and, as far as notation goes, we freely admit this truth; but foreign editions of pianoforte works which are fingered are rendered useless in this country, not because (as we have often heard said) we finger differently from our Continental neighbours, but because they finger differently from us. Pupils may be told, it is true, that four means three, and two means one; but as a rule they revolt against foreign fingering; and we have even heard a refractory student declare that she was not going to put her thumb when it was clearly marked first finger. Musical publications, therefore, printed abroad must undergo a certain revision before they can be accepted in this country; for it is not likely that we, who refuse to accept a Continental pitch, would blandly accept a Continental fingering.

We could strengthen our case by adducing more proofs of England's refusal to be guided by the musical customs of other countries—such, for example, as admitting persons in our concert-rooms during the performance of a composition; tuning all the orchestral instruments before an audience; and waiting between the acts of an opera until those who occupy unsecured seats are perfectly wearied

out—but enough has been shown to prove that we are resolved to defend our artistic privileges against all innovators, without any examination into their merits. Resistance of foreign intervention is an instinct with our countrymen; and although it may perhaps be questioned whether fencing ourselves around with convictions sometimes sanctioned more by age than by reason will not occasionally have the effect of drawing ill-natured criticism upon us, we can at least have the satisfaction of feeling not only that "an Englishman's house is his castle," but that he would rather let it crumble away from the ravages of time, than be forced to repair it by pressure from without.

It is a fact no less melancholy than true that by running away from the metropolis you do not run away from music. Possibly there may be a lingering idea that a man cannot enjoy himself thoroughly unless "sweet sounds" accompany him through the brief holiday he usually snatches from his life of drudgery; but the "music of the sea," to which a longing allusion is so constantly made by business men, is by no means the same thing as the "music of the seaside;" and indeed the expression is after all only a poetical method of affirming the truth that the monotony of nature, as distinct from the monotony of art, is soothing, but never irritating. It may be said that a man who places himself in a quiet nook at some pretty watering-place need not go where music is to be heard, and this we at once freely admit; but how is he to escape from the infliction when, as we can affirm from experience, the music comes to him? To say nothing of organs, accordions, and banjos occasionally mingling with the welcome roar of the waves on the beach, a pianoforte in the next house at the moment we write greets our ears, the selection for the morning including Czerny's "Hundred and One Elementary Exercises," the "Plough-boy," with variations, and one of Mendelssohn's "Lieder ohne Worte," *La melodia ben marcato*. Then a band plays immediately under our window every morning from eleven till one, the music being chosen to display rather the power than the delicacy of the performers. As one of the principal residents of the town remarked, however, people would not be satisfied unless there were "plenty of the trombone and big drum." And very likely he is right, only we cannot help thinking that, in justice to those who dissent from this view of the subject, it would be better to confine the performances of the band to some open space where only those might assemble who wished to hear it. Would it not also be possible to set apart a portion of the town where pianofortes for practice could be provided at so much an hour—a sort of musical gymnasium which should be kept exclusively for the exercise of little fingers? Of course we know that we are bound to put up with certain inconveniences when away from home, but we are not prevented from grumbling at them; and many fellow-sufferers will, we are sure, thank us for our suggestions. If what is known as "seaside music" must continue, every well-trained person should certainly learn to bear it like a man, but, as Macduff tells Malcolm, he must also "feel it as a man."

EXPERIENCE has proved that nothing is so easy to obtain as a "testimonial" to the efficacy of an instrument designed to facilitate teaching; for many persons, partly from a laudable desire that the

inventor should be rewarded for his ingenuity, and partly with the hope that by recording a favourable opinion they will be certain to hear no more of the matter, will good-naturedly advise everybody to test the merits of an article which they would never think of using themselves. Musical students have a large choice of such inventions, and yet where can we find an eminent singer who has been trained by putting silver spoons and wedges in the mouth, or a pianist who in early practice has had a hand-rail over the key-board of his instrument to support the wrist, or allowed his arms to be bound to his body by ropes? We know that all these methods have been strongly recommended, and we know also that they have been tried by persons whose natural defects should have prevented them from becoming executants, either vocal or instrumental, the only artist of note—Schumann—who aimed at strengthening his fingers by mechanical aid, proving our case by utterly incapacitating himself from touching the pianoforte at all. And yet these inventions multiply, for we have before us from America the description of an instrument called the “Phono-Mendator,” which by being placed in the mouth of those studying singing will enable them to keep the mouth and tongue in a proper position, to pronounce perfectly the Italian vowels, to avoid a “shrill or howling tone,” to detect a nasal tone “by means of the little mirror which shows when the arches of the palate are narrowed,” and to economise the breath, “as denoted by the greater or less motion of the feather.” Now, what more can be required to make a perfect singer—except perhaps a voice, which unfortunately no instrument can give? The only question is whether those gifted with this indispensable qualification for a vocalist, and a reasonable amount of intelligence, will not get on very well, as they have hitherto done, with the guidance of an able teacher only; and whether those not so gifted ought to study singing at all—even with the assistance of the “Phono-Mendator.”

MUSICIANS who, in consequence of the severe examinations now instituted at Cambridge University, have been deterred from entering themselves as candidates for a degree, will be glad to find that an opportunity is presented of obtaining this coveted distinction by merely writing to Jersey and paying, we presume, a few necessary expenses. Whether the ventilation of the subject in this journal—which, as our readers may remember, commenced by our simply requesting a professor who signed himself *Mus. Doc.* to state where he obtained his degree—may have made this country somewhat too warm for the traders in musical honours to pursue their calling we cannot say, but the following advertisement, quoted from the *Deutsche Musiker-Zeitung*, will show that the appeal is now made especially to Germans: “DOCTOR OR PROFESSOR OF MUSIC.—May be obtained, *in absentia*, by ladies and gentlemen of education, artists, musicians, professors, and opera-singers in particular. Information will be given upon prepaid inquiries addressed, Medicus, King Street, Jersey (England)”!! There is little novelty in this announcement save the intimation that “ladies” and “opera-singers” are included amongst those for whom the advertiser will kindly procure a degree; but too much publicity cannot be given to the fact that so nefarious a traffic as this advertisement discloses has not yet died out. It is notorious that many persons still style themselves *Mus. Docs.* who have no more right to the title than they can purchase

through such a channel as we have called attention to, and we cannot but believe that it is the duty of all who hold a recognised degree to fearlessly expose those who claim an honour which has been bought instead of earned. This we believe could be easily done, for were it once understood that a *Mus. Doc.* or a *Mus. Bac.* were compelled to state, after such title, where it was granted, not only would a University degree be doubly valuable, but that gained, *in absentia*, by such agents as “Medicus” would be perfectly valueless.

ALL who glance at the list of pensions periodically awarded to those who distinguish themselves in art, science, or literature must, we are certain, be gratified to find that persons who have passed their lives in a pursuit too often more beneficial to others than themselves are not quite unrecognised by the Government. It is true that we often see names comparatively unknown, which may suggest the question as to whether interest has not somewhat more to do than it should have with the distribution of the limited amount allowed; but with this we have at present nothing to do, because we wish to confine ourselves exclusively to the inquiry why those whose eminence in musical composition is a proof that they have scattered treasures far and wide for the benefit of their fellow-creatures are never included amongst the favoured few to whom we have alluded? We freely admit that Handel received a kind of state pension, but this was strictly a royal reward for musical services rendered in glorification of warlike achievements; and we can also call to recollection that an annuity was granted to Dibdin, but he was known more as a songwriter than a song-composer; and then it must be remembered that he helped by his stirring verses to keep alive the feeling that England's ships and England's sailors were the natural rulers of the sea at a time when it was highly important that such feeling should be encouraged. These exceptions therefore prove the rule, for neither was rewarded by the Government purely as an artist; and we are still left to wonder why the creators of works which appeal so powerfully to the multitude should not be considered as great benefactors as those who have enriched the store of intellectual knowledge in another language. We should be sorry indeed to believe that unless music is employed in praise of war, its followers can have no claim upon the gratitude of their countrymen: surely we are not to bestow honours upon the artists who incite us to send men out of the world, and pass over those who seek to better men who are in it.

WE recollect, during an examination at a village school, the master was asked how it happened—seeing that so few of his pupils could either read or write—that he had been appointed a schoolmaster, when he naively replied that he was considered in the neighbourhood too stupid for anything else. This anecdote has often occurred to us in reading musical notices; for, although in some of these articles we occasionally see an indication that the author might have written passably enough upon other matters, he constantly shows us that upon the special subject chosen he has even less knowledge than the majority of his readers. We have on many former occasions cited instances of this fact; but another, lately met with in the pages of a contemporary, is too good to be passed over. We should certainly have imagined that all persons professing any knowledge of music would have known that Mendelssohn never claimed any of the Chorales

in "St. Paul" as his own, but that he took them, as Bach did in his "Passion-music," because they were popular enough to reach at once the hearts of their hearers. But a correspondent in the journal mentioned writes to express his indignation at the discovery that "Sleepers, wake" is an old Chorale "turned to account" by the composer of "St. Paul," and emphatically asserts that such plagiarism is "too bad." Now this ignorance might be merely amusing, but the melancholy part of it is that this very correspondent is the writer of a long article in depreciation of Mendelssohn, the authorship of which he proudly claims in his signature at the conclusion of the letter referred to. Really if a man will insist upon thus putting himself into the pillory he must not complain if he attract the notice of casual passers-by.

THE *Gazetta Musicale di Milano* mentions the invention by one Guida, of Naples, of a musical (?) instrument which, although bearing the terrible name of *Dactylomonocordo*, has (as indeed the word would imply) only one string, and is played with one finger. The inventor has lately given some concerts on his new instrument, probably, we should think, with a view to demonstrate to his audience the effect produced by similar primitive instruments of savage tribes. In the face of the complicated and wonderfully perfected organs of musical expression of which modern orchestras are composed, this new "invention" seems certainly remarkable. But perhaps we are doing Signor Guida an injustice, and his one string may—like the "one string of continuous melody" which connoisseurs detect in the later works of Herr Wagner—be capable of a variety of expression hitherto undreamt of.

GEORGE TOWNSHEND SMITH.

THE gloom thrown over Hereford by the sudden death of Mr. George Townshend Smith (the Cathedral Organist) on the evening of the 3rd ult. was not merely that which would naturally arise from the loss of an artist who had faithfully and earnestly performed his duties for upwards of thirty-four years; it was the deep and heartfelt grief for the removal of a man who had won the esteem—we may indeed say the love—of the many who had grown up around him, to regard his genial and kindly presence in the city as almost a necessity. But Mr. Smith was so universally known through his connection with the Three Choir Festivals that not only in Hereford, not only in the cities where these meetings were held, but amongst all the artists, spread far and wide, who had been brought periodically into contact with him, the news of his death was felt with a poignancy of regret which sufficiently evidenced the high estimation in which he was held, even by those whose attachment to him could in no degree be influenced by local position.

The deceased was, we understand, in early life a chorister of St. George's Chapel, Windsor, on leaving which he became a pupil of Mr. Highmore Skeats, organist of St. George's, and afterwards studied under "Old Sam" Wesley (as he was called), father of the late organist of Gloucester Cathedral. He then became organist at Eastbourne, changing to a similar office at King's Lynn before he was appointed to Hereford Cathedral, which event took place in 1842. In the following year he superintended his first meeting of the "Three Choirs," and so successfully carried through his twelfth Triennial Festival last year as to earn not only the praise of artists, critics, and friends, but an official recognition of his valuable services, for the second time, in the shape of a handsome testimonial from the stewards.

The Sunday services at the Cathedral were most solemn, for the instrument at which the deceased had

officiated for so many years was silent, the hymns and anthems were selected as being appropriate to the sad event, and the sermons, both in the morning and evening, contained pointed allusions to the matter which was uppermost in the thoughts of every member of the congregation. The funeral took place on the following Tuesday, the coffin, with its floral pall of wreaths and crosses—emblems of the affection of only a few of many loving friends—being met by the Cathedral authorities, consisting of Canon Jebb, the Hon. and Very Rev. the Dean, some of the Prebendaries, the Priest Vicars, and the Bishop. The procession having been formed, the choristers led the way, singing the opening sentences of the Burial Service to Croft and Purcell's music. The Dean read the lesson; Spohr's "Blest are the departed," from "The Last Judgment," followed as an anthem, and the procession moved slowly down the nave of the Cathedral while the remainder of the sentences, usually given at the grave, were sung. The organ (played by Mr. Harford Lloyd, of Gloucester Cathedral) pealed out the Dead March in "Saul" as the coffin was being placed in the hearse; and at the cemetery the funeral service was performed by the Rev. J. Goss. The mourners were Mr. Montem Smith, Mr. Samuel Smith, Mr. J. Carless, jun., Rev. Robert Dixon, Alderman Carless, and Mr. Woodley Smith; but grouped around the grave were so many whose moistened eyes showed the real grief at their hearts that we might in truth almost indefinitely extend this list. In the city on the morning of the funeral not only the principal shops were closed, but the blinds of many of the private houses were drawn down; and so universal was the feeling of sorrow that at the luncheon given to the Royal Archaeological Institute the Mayor said that one of the reasons for setting an example of brevity was the deep regret he felt at the absence of Mr. Smith (who was one of the first to accept his invitation), and the knowledge that so many were anxious to pay the last tribute of respect to his memory.

SALE OF DR. RIMBAULT'S LIBRARY.

A FEW years since was published an amusing squib, consisting of ten pages, with the following title, "Catalogue of the extensive library of Doctor Rainbeau, F.R.S., F.S.A., A.S.S., &c., which Messrs. Topsy, Turvey, and Co. will put up for public competition on Saturday, October —, 1862." The number of lots in the catalogue is 116, and the author must have possessed a considerable fund of ingenuity to have been able to spin out such a long web of quasi-learned imposture. Whether intended seriously to impugn the fame and repute of the Doctor it is scarcely possible now to tell; at all events he lived on for many years, acquiring new treasures and new friends and admirers. We are reminded and assured of this by the recent sale of Dr. Rimbault's library, which occupied five days, in the rooms of Messrs. Sotheby, Wilkinson, and Hodge, commencing on the 31st of July; on each day the auction-room being well filled with eager purchasers, many of them well-known authorities in bibliography.

Looking over the catalogue of 159 pages, we are struck not so much with the prevalence of antiquarianism as with the extended field of literature covered by 2,259 lots. The amount of musical matter was comparatively small, but in many cases most interesting: certainly no sale of recent times has obtained such high average prices, the entire sum realised being £1,977 13s. 6d. Amongst the more curious lots were Arbeau's "Orchesographie," published in 1566, having autograph signatures of former owners, "Dr. Pepusch and John Stafford Smith;" this sold for six guineas. Brookbank's "Well-tuned Organ" (A.D. 1660), two guineas. Burney's "History of Music" sold for the moderate price of £4 6s. A collection of Carols, all modern reprints, in one volume, for £3 9s. Clifford's "Words of Anthems" (A.D. 1664) brought the extraordinary sum of £2 7s. Mersenne's "Harmonicorum Libri" (A.D. 1636), four guineas; a second copy of the work, £2 6s. Playford's "Banquet of Musick" (A.D. 1688-92), £5 15s. Beaujoyeaulx's "Balet Comique de la Roynie" (A.D. 1582), £14 ros. Byrd's "Parthenia" (A.D. 1611), £9; a second edition of the same

(A.D. 1659), five guineas. "The Division Viol" (A.D. 1685), £5 2s. 6d. Farmer's "Plain Song" (A.D. 1591), ten guineas. Holborne's "Pavans, &c." (A.D. 1599), £8 10s. Morley's "First Booke of Consort Lessons" (A.D. 1611), thirteen guineas. Playford's "Musick's Delight on the Cithren" (A.D. 1666), £7 10s.

The foregoing lots were of course all printed; and, as may be seen, many fetched exceptionally high prices, owing no doubt to the persistent bidding of a wealthy American. Considerable excitement arose over some of the manuscript music; in some cases the lots were not only intrinsically valuable but also probably the only copies extant of works by old English composers, and all should have been purchased for the British Museum: now unfortunately it is too late, as a large proportion are on their way to New York.

An oblong set of parts containing anthems, &c., by Tallis, Byrd, Mundy, Amner, Tomkins, Wilbye, Weelkes, Bateson, Gibbons, Este, and others, brought £20 10s. A volume of parts used by "Thomas Britton the small-coal man," nine guineas. Byrd's "Virginal Music," five guineas. Lock's "Instrumental Pieces for Stringed Instruments," five guineas. A volume of "Lock and Purcell," six guineas. "Motetts, Anthems, &c., by Italian and English composers," £21. All the foregoing lots were bought for America. The most extraordinary lot in the whole sale was Mulliner's "Collection of Motetts, Hymns, Anthems, Voluntaries, Songs, &c., by Tallis, Tye, Blitheman, Edwards, Farrant, Taverner, Johnson, Redford, Sheppard, Allwood, Shelbye, Newman, Nicholas, Carleton, &c., for Organ or Virginals." This book is partly in the autograph of Mulliner, who was master of the choristers of St. Paul's Cathedral, and one of the musicians to Henry VIII. From the devices on the binding of the volume it evidently once belonged to that king, and it is of the greatest value, containing numerous compositions of Tallis, the father of English Church music, who was a pupil of Mulliner. The book was bought by Dr. Rimbault for eight guineas many years ago, and it is said that he had refused almost fabulous offers for it. Its importance as a national musical monument cannot be over-estimated, and assuredly its true home should be the national library. The purchase of the volume was keenly contested by the American gentleman and Mr. W. H. Cummings, the latter finally securing it for the sum of £82.

A collection of upwards of 300 songs by Wilson, Lawes, Johnson, Gamble, and other English composers, containing also the autograph inscription, "John Gamble his book, Amen. 1659 Anno Domini," thirteen guineas, for America. "Virginal Music by Byrd, Bull, Weelkes, Gibbons, Este, and others," ten guineas (America); another similar volume, £6 15s.; and another, eight guineas. An interleaved and inlaid copy of North's "Memoirs of Musick," £13 15s. Playford's "Breefe Introduction to the skill of Musick," A.D. 1654, presumed to be the first edition, and unique, ten guineas, for America.

We have not referred to works in general literature, and it may suffice to state there were many fine and rare books. One other lot may be mentioned; a collection of material for, and 200 pages in manuscript of, a history of Soho, almost the last work undertaken by the late Doctor; this sold for £33. Probably no one will ever again have such opportunities for acquiring rarities as Dr. Rimbault had; and it must be a matter of congratulation to those intimately concerned that books which cost the late possessor a few pence have in some cases realised as many pounds.

* * We are sorry to be compelled to postpone the continuation of Dr. Chrysander's article on the "History of Music Printing" until our next number.

THE pressure upon our space in the heart of the season prevents the possibility of giving even a brief abstract of the papers read at the "Musical Association" during the session; but from the volume of the "Proceedings" of the

Society, just published, we now give a few short extracts. Mr. A. J. Ellis's paper, "On the Sensitiveness of the Ear to Pitch and Change of Pitch in Music," draws attention to some highly important results recently obtained by Dr. W. Preyer, Professor of Physiology in the University of Jena; but the subject is of too abstruse a character to be even partially understood by detached quotations from the article. Respecting the various methods of vocal instruction, however, the following expresses some plain truths:—

"There are at least four popular ways of teaching to sing: first, by the feeling for intervals between two successive notes, which is Mr. Hullah's plan; next, by the feeling for diatonic succession only, the successive notes being mentally connected by such a chain, which is Mr. Cheve's plan; thirdly, by the mental effect of each tone in the major and relative minor scales, which is the Tonic Sol-fa plan; and last of all, most general I fear, by playing the air on a piano, and imitating it. The extreme variety of intervals in just intonation confines the first plan to tempered intonation, and yet it is only in just intonation that the principle of an identified partial, giving the true feeling of an interval, is possible. The second plan was originally developed for a tempered scale, differing from the usual equal temperament, and it is hardly applicable to just intonation. The third method was suggested by the practice of just intonation, to which it appears extremely useful. The fourth plan reduces everything to learning 'by ear.' There is a fifth plan possible for those who can remember every tone within the compass of their voice. Determining what is the precise interval heard, and proceeding by a known interval from one tone to another, are two different things, and probably the second is much easier than the first."

And this may be cited to show what is Mr. Ellis's opinion of a "good ear":—

"To sum up by a single question, *What is a good ear for music*, considered merely in its melodic relations? We may, perhaps, give the following partial answer. A good ear is one which, within the 6th, 7th, 8th, and 9th octaves appreciates, both in existence and direction, an interval of one or two cents in unisons, octaves, and fifths, and ten to fifteen cents in other intervals. Such an ear must in the 8th and 9th octaves appreciate that an equally tempered fifth is flat, and an equally tempered fourth is sharp, and in all the octaves that the equally tempered major sixth and major third are decidedly much too sharp, and, perhaps, but not so certainly, that the equally tempered minor third and minor sixth are too flat. As regards the equally tempered major seventh, there is such a habit of using a still sharper tone for the 'leading note' that no ear of singer or violinist can be trusted for it. A good ear ought also in these octaves to distinguish a minor from a major tone."

The paper on "Music in Cathedrals," by Mr. W. A. Barrett, treats a somewhat difficult question with much delicacy. In his preliminary remarks, he says very truly:—

"With regard to the provision of the musical force in our cathedrals I think we have much to learn. In those places where the change has not already been organised, a revised treatment of the choristers might not inaptly inaugurate reforms in all other departments. The education of the choristers should be of the highest and most carefully devised character to fit them for the service of the Church while they are attached to it, and to qualify them for competition with the world when they are sent adrift. The manner in which choristers have been, and in many places yet are, treated in cathedral schools is simply disgraceful. Their statutory rights have been placidly ignored, their musical tuition too often so neglected that at the end of their time they are frequently ignorant of the very alphabet of their art, and their religious and moral culture is so shamefully disregarded or overlooked that the familiarity with sacred things has brought with it, for them, the proverbial result of familiarity. Those who know the life of a chorister of this pattern know that nine out of ten of the children of a choir, when their voices are broken, never set foot in the building in which they formerly ministered, although they may be living near it."

Respecting composers for the church and their emoluments, we have the following observations:—

"If a man confines the exercise of his talents to the service of the Church, he should have as fair a prospect of reasonable reward as if he devoted himself to any other profession. I do not think that the peculiar character of the work he has to do is a sufficient make-weight for ill-paid labour. Being a man, he must perforce eat, and drink, and be clothed and housed, and bring up his children in the fear of God, and to honour the laws of society. He therefore should be remunerated in proportion to his position. A cathedral musician should be able to devote the whole of his talents to the service of the Church. He should not be compelled, as all are, to eke out existence by all sorts of shifts and ends, frequently undignified and uncongenial, and too often to the scandal of the society to which he belongs, and the place to which he is attached. Every one, therefore, who has the gift of music in any degree is justified in taking his talents to the best market. I cannot help feeling and expressing a doubt, however, whether the cathedral is the proper market for much of the stuff supplied. I doubt, also, whether many of the works printed are calculated to bring a creditable estimate of English musical genius, either in the present or the future. Cathedral music, like the cathedral service, ought not to be influenced by the wind of passing popularity or flying fashion. I am perfectly sure, of course, that the good alone among these compositions will survive, and that the poor will die a natural

death; but I do not think that consolation sufficient for all that must be endured until such times come. I think that the cathedral writers ought to approach their work with a greater sense of responsibility than they do. No man has a right to live a selfish life, or to regard the present as final and conclusive for him, not even a modern composer or a cathedral organist; something must be done for posterity, if only out of an ordinary feeling of gratitude for inheritances enjoyed. We may do all we can for the elevation of music in cathedrals, we may institute improved methods for the nurture and education of choristers, we may exalt the position and augment the salaries of the several officers to whom the performance of the music is entrusted; we may make the services worthy of the building in which they are given and the traditions connected with them; but until the cathedral composer learns to employ the liberty allowed him with a less degree of licence than at present, the works of the old writers will stand as memorials of reproach for ill-used talents, and our cathedral music transmitted to posterity will go down, if not as a sorrow and a shame to us, at all events as nothing in any way worthy of our extended and extensive knowledge of the art."

One of the most interesting papers in the volume is that by Mr. C. K. Salaman, "On the English Language as a Language for Music," and we regret that we cannot do more than quote from it the following paragraphs:—

"It is probable that the prejudice which still obtains against the English language as a language for song commenced with the introduction of the Italian opera into this country; for it is difficult to conceive that it could have had existence while the illustrious Henry Purcell flourished—he who in every page of his vocal music, whether for the Church or for the stage, afforded irrefragable proof of the fitness of the English language for English music. 'Purcell,' says a contemporary writer, 'was particularly admired for his vocal music, having a peculiar genius to express the energy of English words, whereby he moved the passions as well as caused admiration in all his auditors.' With what perfection Purcell has married his immortal music to immortal verse need not be told to the privileged minority who have delighted in making acquaintance with his compositions. When Italian operas were first imported into England, and English translations of the Italian text were called for, it was discovered that our language would not amalgamate with the music of Italy; and as it had already become the fashion to consider that nothing was worthy to be designated 'music' which was not of Italian origin, the notion that the English was not a musical language was then sown, it took root, and widely spread."

In continuation of his observations upon the necessity of composers studying well the words they select, he says:—

"Our plant language is susceptible of the utmost refinement and the highest polish, and can naturally, and as it were affectionately, lend itself to every kind of musical expression. We have such a wealth of words at our disposal that, when found necessary, on the score of euphony and variety, to substitute one word for another, we can do so to almost any extent with ease, and without the sacrifice of either sense or strength. My friend the late Sir Henry Bishop informed me in 1843 that when he and Thomas Moore were conjointly engaged upon the 'National Melodies,' which he harmonised and adapted to Moore's original poetry, the poet, in order to ensure the most musically sounding words, so often substituted one word for another that in the end, after three years of revision, scarcely one word was retained that had appeared in the original manuscript."

And, in conclusion, he adds:—

"Handel knew and appreciated well the language of his adopted country. 'Comfort ye, My people,' 'He was despaired,' 'I know that my Redeemer liveth,' 'Total eclipse,' 'Deeper and deeper still,' and other sacred words by the same illustrious master, will live everlastingly to testify to the aptitude of our Scriptural language for our sublime music, and to prove irrefutably that pathos, tender expression, energy, and force can more than compensate an Englishman for the want of vowel-ending words, and for the presence of words replete with consonants, sibilants, and every other objectionable quality which may be discoverable in our rich and noble language."

The contest between the Bands and Choirs of Schools, under the superintendence of the Local Government Board, took place at the Alexandra Palace on Wednesday the 22nd ult. Cornets, with all recent improvements, with a Euphonium and a Trombone (ranging in value from 15 to 12 guineas), were given as band prizes by Messrs. F. Besson and Co., and Mr. W. Hillyard; and these were supplemented by purses of money awarded by the lessees of the Alexandra Palace and the Chaplain to the Strand Union Schools, together with a gold-mounted bâton to Mr. S. Graham, Bandmaster of the Milton Schools, Portsmouth, for having sent the greatest number of boys (30) into the army and navy since the last competition. The prizes for the school choirs comprised purses of 15 and 10 guineas presented by Sir Frederic Fitzwygram, Bart., and 5 guineas by the lessees. Eight bands competed. The boys, whose ages vary from eight to fourteen, performed successively in the Central Hall, each band playing a Quick March of its own selection, and a contest piece, with solos, from Balfe's "Bohemian Girl," specially arranged by Mr. R. Wheatley, to whom all the arrangements of the contest were con-

fided, and who acted as one of the judges. Both the instrumental and choral performances were of great excellence. The competition was very close, and resulted in the award of the following band prizes: 1. Strand Union School, Edmonton; 2. St. Pancras School, Leavesden; 3. West London District School, Ashford; 4. St. Mary's Orphanage, North Hyde, Hounslow; 5. Exmouth Training Ship; 6. Milton Schools, Portsmouth. The singing prizes were given to the best of the six competing choirs as follows: 1. St. Mary's Orphanage; 2. Milton School, Portsmouth; 3. South Metropolitan Schools, Sutton. In presenting the prizes to the band and choir masters Sir F. Fitzwygram expressed his gratification with the success of the competition, and his intention to give similar prizes in the next competition.

THE Royal Society of Musicians has just received some interesting gifts to add to the choice souvenirs of the great departed already in its possession. The first is a proof engraving of the portrait of the late Sir W. Sterndale Bennett, signed by the artist and engraver, Millais and Barlow. This fine work of art was presented to the Society, framed and with a suitable inscription, by the late eminent musician's daughter, Mrs. Case. The other gifts are from Mr. Charles Neate (son of the pianist of that name whose death was noticed in the *MUSICAL TIMES* of May last), and are valuable memorials both of Neate and his master Beethoven. They consist of an engraved portrait of Beethoven (date 1814), with a few words recording the gift and signed by the mighty master, who accidentally let fall a large blot of ink on the paper and was desirous of cancelling the presentation and substituting another; but to this Neate demurred, saying "a blot from Beethoven was superior to a page of any other material from an inferior author." To the portrait Mr. Neate has added a letter from Beethoven to his father, in French, in which Beethoven says, should Neate decide on having a benefit concert, his services will be available in any way he may desire. The Royal Society of Musicians possesses many excellent portraits and other musical treasures, which are most carefully preserved in the large meeting-room, Lisle Street, Leicester Square; and it is pleasant to find that the Charity is not forgotten by the relatives of those who during a long life were not only members but also warm friends of this very deserving Institution, which distributes the whole of its funds in relieving the wants of aged and distressed musicians.

THE Dean and Chapter of St. Paul's having kindly agreed to sanction a special Service for the working classes in the Cathedral, after consultation with Mr. Robert Alderson Turner, the Hon. Secretary of the Gregorian Association, it was determined that the Festival Service as given in May last should be repeated on the 9th ult., and the working classes especially invited to attend. The choir, numbering about 1,000 voices, including nearly 100 of the clergy, was accompanied by an efficient band of brass instrumentalists, as well as the organ, at which Mr. Warwick Jordan presided. The Rev. John W. Bennett, of Regent's Park, acted as Precentor and Conductor, assisted by two Cantors. The enormous procession (led by Mr. Robert A. Turner), marching four abreast down the south aisle of the Cathedral and up the nave, sang the processional hymns, "Urbs beata," and "Saviour, through the desert lead us," whilst the vast congregation was assembling, and at the conclusion of the Service. Mr. Jordan played the following with great taste: "How excellent" (Saul), Overture to Handel's "Occasional Oratorio," Allegro in G minor (Spohr), Mendelssohn's "Cornelius March," and Bach's Toccata and Fugue in D minor; and the Rev. J. Oakley, of St. Saviour's, Hoxton, preached an eloquent sermon from the text "He taught daily in the Temple." Often as these great Festivals have been held in St. Paul's, such an enormous congregation as that gathered together on this occasion has probably never been seen before in the building; indeed, it is computed that 15,000 persons were present.

THE series of so-called "Promenade Concerts" commenced on the 11th ult. at Covent Garden Theatre, the refreshment department being again presided over by

the lessees, Messrs. A. and S. Gatti, and the music, which enlivens the proceedings at the *buffets*, by Signor Arditi. We have already recorded our opinion that art has nothing whatever to do with these annual entertainments; and need therefore only chronicle the fact that on the opening night the programme contained the usual heterogeneous mass of compositions, including an "arrangement" of Gounod's new Opera "Cinq-Mars," and a "Drummer-boys' Polka," composed on the model of the late M. Jullien's sensational orchestral pieces, by the Conductor. Several new vocalists have appeared already, and the co-operation of M. Maurel is promised in the course of the present month; but no judgment can be formed on the merit of artists amidst such uncongenial surroundings. "Classical Nights" have, as usual, been given; but we are glad to find that our fears respecting the establishment of occasional "Promenade Oratorios" during the season are likely to prove groundless, for "Sacred Nights" have been abandoned.

We understand that the applications for tickets at the approaching Leeds Musical Festival have been beyond anticipation, the seats for every performance being rapidly taken up. The choral portion of the Festival promises to be the finest yet heard in this country. Already no fewer than twenty-two rehearsals have been held. Mr. Walter Macfarren, who will conduct his brother's new Oratorio, *Joseph*, has twice attended rehearsals of the work; and Mr. Thomas Wingham, of London (who is to conduct Mr. Austin's new Cantata, *The Fire-King*), has also personally directed rehearsals of that composition. These two new works are spoken highly of by all who have heard the rehearsals. Mdlle. Albani, who was engaged by the committee in view of Mdlle. Titiens's inability to attend, will sing the soprano solos of *Joseph*, and also take part in several other performances during the Festival.

A VERY successful Choral Festival Service was held in the City Temple on Thursday evening, July 26. About sixteen choirs belonging to Nonconformist churches in London met together at the invitation of Mr. Minshall, the Organist, the total number of voices being about 320. The Anthem, "And the glory of the Lord," was given with much precision and effect. The hymns were excellently sung, the parts blending well together. Mr. Minshall ably presided at the organ. The spacious church was overcrowded, the aisles, staircases, and galleries being thronged.

We regret that, up to the time of our going to press, no cheering accounts reach us respecting the health of Mdlle. Titiens. Her name has been withdrawn from the programmes of the Gloucester and Leeds Festivals, and medical reports do not assure us that she is progressing towards convalescence. No news, however, is good news; and we may hope therefore that, although compelled to lose her valuable services at the approaching Festivals, we shall shortly welcome her return to a career which, in the full tide of her popularity, has been so unhappily suspended.

THE prospectus of the Sunderland Philharmonic Society announces three Subscription Concerts during the coming season, at the first of which will be given Gade's Cantata, "The Crusaders," and Handel's Serenata, "Acis and Galatea;" at the second Haydn's Oratorio, "The Creation;" and at the third Sir Michael Costa's Oratorio, "Eli." The orchestra will be under the leadership of Mr. Henry Nuttall, of Manchester, the principal performers being selected from Mr. Charles Hallé's band. The season commences on the 5th of November.

We are sorry to record the death of Mrs. March (Virginia Gabriel), who was thrown from her carriage during the past month and sustained such severe injuries that, although taken to St. George's Hospital and carefully attended to, she lingered only until the following night. Mrs. March was well known as the composer of many graceful and expressive vocal pieces, several of which became extremely popular with amateurs.

In proof of the desire to encourage the composition of English Gleees, the Manchester Gentlemen's Glee Club has offered a prize of £20 for the best original Serious Glee, and a like prize for the best original Cheerful Glee. It is announced that arrangements will be made for preserving the perfect incognito of unsuccessful competitors, so that it may be hoped that some composers of eminence will respond to the invitation.

THE continued indisposition of Mdlle. Titiens rendering it impossible for her to appear at the Gloucester Festival, which commences on the 4th inst., the sacred solos have been divided between Miss Adela Vernon and Madame Sophie Löwe. The sale of tickets is already exceedingly large; and it is announced that the sermon will be preached by the Bishop of Gloucester and Bristol, who has hitherto held aloof from the Three Choir Festivals.

We regret to hear that the Musical Association is about to lose the valuable services of Mr. C. K. Salaman, who resigns, at the end of the present season, the post of Honorary Secretary, which he has held since the formation of the Society.

MR. LANGDON COLBORNE, Mus. Bac., Cantab., late Organist of St. Michael's College, Tenbury, has been appointed by the Dean and Chapter of Hereford to the vacancy created by the death of Mr. George Townshend Smith.

REVIEWS.

Friedrich Chopin: sein Leben, seine Werke und Briefe. Von Moritz Karasowski. 2 vols. Dresden: F. Ries.

THERE are artists whose life, in the full significance of the word, must ever remain unwritten. Its main features may be recognised and understood by the sympathetic insight of a kindred artistic mind, and thus a true, if ideal, picture of the life in question may be attained which, however, defies the dissecting process of the literary pen. In the various phases of modern musical development we meet with not a few representatives of the art whose distinct and most marked individuality has entitled them to a niche in the hall of fame, but whose comparatively uneventful life offers little or no scope to the biographer. We will only instance Franz Schubert as an illustration of our remarks; they are equally applicable, although in a different degree, to Friedrich Chopin. His outward career was marked by no striking incidents which would have raised it above the conventional sphere of the artist, nor can it be said that he exercised a direct and personal influence upon the art-consciousness of his time. The occasions on which he appeared before the public were extremely rare, and may almost be counted on the fingers. He was, indeed, the admired and courted favourite of a world, but it was the narrow world only of the Parisian *salons*, while his true home remained in the seclusion of his chamber or in the society of a few sympathetic friends. A genius, unique though singularly confined within a narrow limit of creative activity—a rich and imaginative nature in which a certain melancholy dreaminess predominated, a yearning for an undefined something which was ever receding from his grasp—a heart capable of forming and retaining throughout life the deepest attachments, and glowing with a generous love of his unfortunate country—such are, in short, the prominent features in the portrait of the Polish tone-poet. The biographer may collect the scattered details of the outer circumstances of such a career; but the life of Chopin was essentially an inner one, and its biographical picture will always remain more or less incomplete, in accordance with the degree of the capacity on the part of the reader to penetrate into the mystic laboratory of genius.

Fortunately for Chopin and for the lovers of his music, the man who of all others possesses the just-mentioned capacity in an eminent degree, the intimate friend of the composer, Franz Liszt, has already given to the world his experience of this inner life; and it must be admitted that

Words by H. W. GODFREY.

PART-SONG.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 89 & 91, Queen Street (E.C.)

Andante grazioso.

TREBLE.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

ALTO.

1. Like the blush on Beau-ty's cheek, The de-part-ing God . . .
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense . . .

TENOR
 (Sve. lower).

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

BASS.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

Andante grazioso.

PIANO.
 ♩ = 104.

day . . . Tips with ro-sy light the clouds, As they slow-ly sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the lone-ly night-in-

. . of day Tips with ro-sy light the clouds, As they sail a-
 . . pre-vail, And from yon-der moon-lit bow'r, Sings the night - - in-

day . . . Tips with ro-sy light the clouds, As they sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the night - - in-

day . . . Tips with ro-sy light the clouds, As they sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the night - - in-

pp

- way, sail . . . a - way, slow - ly sail . . . a - way.
 - gale, the night - - - in - gale, sings the lone - ly night - in - gale.

pp

- way, sail . . . a - way, they slow - - ly sail a - way.
 - gale, the night - in - gale, the lone - - ly night - in - gale.

pp

- way, sail . . . a - way, they slow - ly sail . . . a - way.
 - gale, the night - in - gale, the lone - ly night - in - gale.

pp *mf*

- way, sail . . . a - way, sail . . . a - way. From the
 - gale, the night - in - gale, the night - in - gale. Thro' the

pp *mf*

f

Ze-phyr
To the

mf *p* *f*

From caves pro-found steal . . . ing, Ze-phyr
the lim-pid rills As they wind a - long, To the

mf *p* *f*

From caves pro-found soft - ly steal - ing, Ze-phyr
the lim-pid rills As they wind a - long, . . . To the

p *f*

o-cean caves profound soft - ly steal-ing thro' the grove, Ze-phyr
vale the lim-pid rills As they wind their way a - long, To the

p *f*

bears on downy wing . . . Choral hymns of joy and love; Oh! what spells you
smiling stars above, . . . Chime their dreamy undersong. Oh! what spells you

bears on downy wing . . . Choral hymns of joy and love; . . .
smiling stars above, . . . Chime their dreamy undersong. . . .

bears on downy wing . . . Choral hymns of joy and love; . . .
smiling stars above, . . . Chime their dreamy undersong. . . .

bears on downy wing . . . Choral hymns of joy and love; . . .
smiling stars above, . . . Chime their dreamy undersong. . . .

weave, . . . Oh! what spells you weave, . . . Oh! what mystic spells you
weave, . . . Oh! what spells you weave, . . . Oh! what mystic spells you

. . . what spells you weave, . . . what spells! Oh! what mystic spells you
. . . what spells you weave, . . . what spells! Oh! what mystic spells you

. . . what spells you weave, . . . what spells! Oh! what mystic spells you
. . . what spells you weave, . . . what spells! Oh! what mystic spells you

. . . what spells you weave, . . . what spells, Oh! what mystic spells you
. . . what spells you weave, . . . what spells, Oh! what mystic spells you

weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what
weave .. A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave .. A - round the heart, fair sum - mer eve, what spells
weave .. A - round the heart, fair sum - mer eve, what spells

weave A - round the heart, fair sum - mer eve, what mys - tic spells, what
weave A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave A - round the heart, fair sum - mer eve,
weave A - round the heart, fair sum - mer eve,

mys - tic spells you weave A - round the heart, fair sum - mer eve!
mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave, you weave A - round the heart, fair sum - mer eve!
you weave, you weave A - round the heart, fair sum - mer eve!

mys - tic spells you weave A - round the heart, fair sum - mer eve!
mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave A - round the heart, fair sum - mer eve!
you weave A - round the heart, fair sum - mer eve!

This Part-Song may be had also in its original form for A.T.T.B., in A flat, Octavo 1½d., Folio 1s. 6d.; and arranged for four equal voices in F, Octavo 1½d., Folio 1s. 6d.

The Wanderer's Night Song.

Words from the German of GOETHE.

Music by SCHNYDER VON WARTENSSEE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 89 & 91 Queen Street (E.C.)

Adagio.

TREBLE. *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

ALTO. *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

TENOR
(Svs. lower). *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

BASS. *pp* *mf*
O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

PIANO. *Adagio.* *p* *pp* *mf*

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*
whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*
land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *mf* *p* *pp*

the rhapsodical style of the Abbé, if somewhat embarrassing at times, is peculiarly suited to the subject and to the wayward genius of whom he treats. This brilliant effusion of a poetic mind should be read in conjunction with the connected story of the composer's career at present under our notice; they supplement one another. Herr Karasowski is a countryman of Chopin, and as such especially fitted to be the interpreter of the ardent patriotic sentiments which form such a prominent element in the character of his compositions; he is also an intimate friend of the Chopin family, a circumstance which has enabled him to obtain a number of details, of anecdotes and incidents in connection particularly with the youth of Friedrich, which admit new light upon his early development, and which will be welcomed by all who take an interest in the matter. The most interesting portion of the work is, however, a number of letters of the composer now published for the first time, which enable the biographer at various stages of his work to let his hero speak for himself—the true secret, in fact, of all successful biography. These letters, originally written in the Polish language (the mother-tongue, in the strictest sense of the word, of our composer, whose father, a Frenchman by birth, had settled near Warsaw and married a Polish lady), are given in admirable translation, and are dated from various parts of Poland and Germany, and subsequently from Paris, where, after a sojourn of many years, the great musician fell the victim of a painful and protracted malady. Unfortunately, as we learn in the course of the above narrative, the whole of the letters written by Chopin to his family while resident in the French capital, and thus comprising the most interesting and important period of his life, were destroyed by the vandalism of the Russian soldiery incidental to one of those chronic disturbances to which their author's divided and unhappy country is periodically subjected. Enough, however, of his correspondence dating from that epoch, and directed chiefly to his bosom-friend Titus Woyciechowski, has been preserved to make the existing disproportion in the personal communications, supplied respectively in the first and second part of the work, less apparent. With Herr Karasowski as our guide, we are introduced to the talented members of the Chopin family at Zelazwa Wola, the village near Warsaw where the composer spent the early days of his youth, and to the excellent musician Elsner, who watched over and directed the development of the precocious talent of his pupil step by step, who was so proud of his subsequent success, and who in after life so impatiently and fruitlessly awaited that crowning effort on the part of his favourite, viz. the composition of a Polish national opera. We follow the young virtuoso upon his visits to Berlin and Vienna, always modest, always shrinking from the public gaze, yet always eliciting admiration, and exercising that indefinable fascination upon his auditors by which a powerful individuality manifests itself. Finally, we see the now matured musician take up his abode in Paris; we find him surrounded by a circle of fellow-artists, yielding in brilliancy and fame to that of no other epoch in the art-history of the great metropolis, himself the flattered and spoilt child of the *salons*, from whose scented atmosphere he would often turn to his rooms at the *Chaussée d'Antin*, with the grief of his betrayed country in his heart, with the stings of disappointed love still ranking in his bosom, to pour out his woe at the pianoforte in unheard-of improvisations. We hear something also of the composer's alternate attachment to two Polish ladies, who proved in turn faithless; and a good deal about his subsequent relations to Madame Dudevant, the great French novelist known by the name of George Sand. The author treats in a separate chapter of the importance of Chopin as a creative artist, by which means he manages to convey a great many instructive suggestions to the mind of the student, which form not the least valuable portion of the biography.

We have, we think, said enough to recommend this interesting and important addition to biographical literature to such among our readers whose knowledge of German will enable them to peruse its pages: those unacquainted with that language must be content to wait; we fancy

it will not be long before the work will follow its predecessor (Franz Liszt's) with an English translation.

Herr Karasowski's "Life of Friedrich Chopin" contains probably as much as we shall ever learn of the career of a musician whose genius had chosen but few forms of expression, into which few, however, he has infused endless variety and a singular depth of poetry entirely his own.

Venite, Te Deum, Deus Misereatur, the Preces and Responses, set to music for use during Advent and Lent, Ten Offertory Sentences, "Sing to the Lord," Hymn for four voices; "Onward, Christian soldiers," Processional Hymn. Composed by Ernest C. Winchester, A.C.O., Ch. F. London: F. Pitman.

THE above compositions and arrangements are all designed for average parish choirs. The three canticles which come first on our list are very good arrangements of Gregorian tones, judiciously harmonised with a free organ part; these will be found useful at churches where Gregorian music is sung, but where the organists have not sufficient experience, or perhaps skill, to be able to harmonise for themselves. The *Preces* and *Responses* will not, we think, be likely to supersede Tallis. The *Offertory Sentences* are pleasing and well written; the only fault we have to find with them is that in one or two cases Mr. Winchester has not been sufficiently careful in the accenting of his words; thus in No. 7 we twice find the word "behold" with the first syllable at the beginning of a bar; and in No. 8 we have "do good unto all men," "and specially to them," the syllables printed in italics coming on the accented part of the bar. "Sing to the Lord," a tune which gained the College of Organists' Prize in 1874, is very good; the harmonies are in the style of Bach, with moving inner parts, and therefore not particularly easy for congregational singing. The *Processional Hymn* we like less; and the composer has made a bad slip in his harmony, giving consecutive octaves between melody and bass at the end of the passage for sopranos alone.

Spare us, good Lord. Sacred Song. Written and composed by J. Adams. [Novello, Ewer and Co.]

IT is difficult to advance anything in disparagement of a song which shows good intention, and offends not by any violation of musical grammar; but were a literary work submitted for notice which said but little, yet said that little in pure English, we question whether it would not be passed over in silence. In truth, music has not yet arrived at that point which would justify a reviewer in throwing aside a composition which, although well and carefully written, bears no evidence of the possession of originaive power; for were he to do so, not only would the journal in which he wrote show a sorry list of new works, but he would himself be accused of "favouritism" by many who hold a highly respectable position in the art. Let us do our duty, therefore, and say that the "sacred song" before us is neither better nor worse than the number we are daily called upon to notice. The little bit of legato melody which, with the exception of the short opening phrase, makes up the entire composition, is vocal, and smoothly accompanied. It is a question, however, whether it will bear being repeated three times.

The Song of a Sprite. Words by Mrs. Radcliffe. Composed by Mrs. Mounsey Bartholomew. [Samuel Brewer.]

WE have often awarded much praise to the vocal compositions of Mrs. Bartholomew, but this is unquestionably one of the best we have yet seen from her pen. A light and characteristic symphony well prepares us for the nature of the verses chosen by the composer, the setting of which is materially aided by the highly dramatic accompaniment, which is skilfully varied with the changes of feeling in the poetry. We particularly admire the subdued and melodious phrase commencing with the words "And listen to celestial sounds;" and the modulation into E flat minor may be cited as a remarkably happy point. The song is dedicated to "La Marquise de Caux," whose voice would certainly be admirably suited to its due rendering.

Stay, sweet Swallow. Song. Words by Edward Oxenford.

Love and Time. Song. Words by F. E. Weatherly, M.A.
Composed by Berthold Tours.
[Duff and Stewart.]

THE first of these songs has a pleasing and sympathetic theme, although we can scarcely rank the composition amongst the best of the many works of the kind lately contributed to the musical world by Mr. Berthold Tours. The harmonies to the broken phrases in the voice-part at the commencement are extremely happy, and the conversational bits between melody and accompaniment have an excellent effect; but on their repetition in the second verse a feeling of monotony is created, and the "Poco meno mosso," in the relative minor, is felt as a relief. "Love and Time," on the contrary, is a song which must appeal to all who desire that the pianoforte part should form a portion of the composition, rather than be degraded into a mere accompaniment. To those who are not in the habit of studying the meaning of the work they are singing, the music will doubtless appear somewhat patchy; but the composer has sympathised with the poet in setting the words; and the vocalist, to do justice to the song, must sympathise with both. In truth, it is a charming and thoroughly musicianlike little vocal piece, which can be conscientiously recommended both for practice and performance.

The Dreamer. Song. Written by R. W. MacDonnell.
Composed by Henry Pontet. [C. Jefferys.]

THIS is a really good and effective ballad, both words and music being as unaffectedly simple as such compositions should be. We could wish, however, that one having so much melodic feeling would write his harmonies more carefully. For instance, we suggest the reconsideration of the three bars commencing page 3, the doubled discord in the second bar being particularly unpleasant; and we cannot reconcile to ourselves the leap of the A in the bass (between the third and fourth bar), which can only be felt as a passing note, to the root of the following harmony. Doubled leading notes, too, frequently occur, and in the modulations into the dominant, E naturals are often omitted. These inaccuracies are easily remedied; and we should scarcely have thought it worth while to mention them had we not felt that the song may very probably reach a second edition.

Prythee, why so pale? Song for a Bass voice. Words by Sir John Suckling. Music by W. Howell Allchin. [Novello, Ewer and Co.]

SIR JOHN SUCKLING'S quaint poetry has been set with a kindred feeling by Mr. Allchin, the drop of the major seventh at the commencement, and, on the repetition of the words, of the diminished fifth, giving much force to the question which forms the title to the song. We scarcely like the change from C to E major, and must take exception to some of the harmonies; as for instance where the 4-2 on A (between the third and fourth bars of page 4) leaps down to the triad of E, in order to get out of the way of the voice; but generally the accompaniments show a commendable desire on the part of the composer to avoid anything like eccentricity. In the present dearth of novelty for this class of voice Mr. Allchin's composition should find favour with bass singers.

I prithee send me back my heart. Song. Poetry by Sir John Suckling. Music by Charles Simon. [Novello, Ewer and Co.]

MR. SIMON'S music is so sympathetic with the feeling of the unaffectedly simple verses of the old poet that this song should find favour with all who desire to produce effect by legitimate means. The bold diatonic harmonies which appropriately colour the theme would be unexceptionable but for the unfortunate fifths between the triads of C and B flat major (page 3, bars 12 and 13), which might very easily be altered. We are glad to find that composers are beginning to bestow more attention on the words they

select for musical setting, as it is impossible to expect that anything but commonplace phrases can be wedded to commonplace lines.

Helen. Song. Words, Anon. (1700). Composed by George Langley. [Novello, Ewer and Co.]

THE fact of this song being so profusely marked with such directions as "Lamentoso," "Con rabbia," "Doloroso," "Amoroso," "Dolentissimo," &c., seems to prove that it is the work of an amateur. Composers should be thoroughly aware that it is utterly impossible to indicate every phase of feeling throughout a vocal piece; and a few general guides to the singer are therefore all that are necessary, the words and music as a rule sufficiently evidencing the manner in which the phrases are to be sung. In every other respect, however, the composition has nothing "amateurish" about it. A pathetic phrase in C minor, with an obstinate inner tonic pedal, well expresses the somewhat mournful verses, respecting the authorship of which we have no indication. The song may be recommended as a fair specimen of quiet and unpretentious workmanship.

Old and New. A Song of the Changing Year. Poetry and Music written and composed by James Gaskell. [Novello, Ewer and Co.]

THAT it is better to accomplish what you aim at in a minor work than to achieve only partial success in a more ambitious one is amply evidenced by Mr. Gaskell's song. A smooth melody in A minor, with a triplet accompaniment, a second theme in the tonic major, and an easy chorus, in the same key, express the simple words with good effect, the only question being whether all this occurring three times over will not become somewhat monotonous. Mr. Gaskell's poetry is as unpretentious as his music; but both disarm elaborate criticism, for the song, "affectionately inscribed to his wife," is as pure a domestic offering as can possibly be desired.

A Vision of Home. Song. Words by Charles J. Rowe. Music by Julia Woolf. [J. B. Cramer and Co.]

WE can imagine that so simple and melodious a ballad as "A Vision of Home" would command an extensive sale, but it would puzzle any reviewer to know what to say of it, beyond advertising the simple fact we have stated. The plain tonic, subdominant and dominant harmonies are distributed into crotchets, minims, and semi-quavers, with appropriately sympathetic feeling; and, as a domestic ballad, it fulfils every requirement; but we can scarcely see why the composer should announce on the title-page that she was "re-elected King's Scholar" at the Royal Academy of Music. The song sufficiently evidences that its author is a musician; and we certainly think the announcement of the honours she has received would have been better reserved for a composition of more pretension.

The Rose. Song. The English words translated from the German of Kletke, by the Rev. J. Troutbeck. The Music composed by Willem Coenen. [Novello, Ewer and Co.]

WE are glad to see songs so thoughtful as that now before us steadily multiplying; for it proves beyond doubt that there is a public for good, as well as for bad and indifferent music. It is also refreshing to find that Herr Coenen, whose executive powers are well known, is not tempted into writing a pianoforte piece with vocal accompaniment, a form which those who mould their works upon the German *Lied* are too apt to adopt. The melodious theme which commences this song is most artistically coloured by the harmonies, which, although varied, are never obtrusive. The sudden transition from D to B flat major is extremely beautiful, an excellent effect being gained on the return to the subject by the voice lingering upon the F natural, the original key being proclaimed by the first occurrence of the F sharp, upon tonic harmony. The triplet accompaniment is happily relieved at the phrase commencing "Why should a trembling tear be seen?" and in every respect the composition bears evidence of having been conceived upon a definite plan throughout.

Without thee! (Ce que je suis sans toi.) Song. Poetry by L. de Peyre.

Flowers from my Sweet! (L'Envoi de Fleurs.) Poetry by Emile Angier.

Composed by Ch. Gounod.

[J. B. Cramer and Co.]

M. GOUNOD has thoroughly caught the spirit of these two poetical songs, and, especially in the first one, has thrown such a glow over the verses as to make words and music almost inseparable. The syncopated accompaniment gives much effect to the theme so happily expressing the lingering hours of suspense; and the modulations are throughout most sympathetic with the varied feelings of the text. The second song is more simple in construction, but no less beautiful. Only the nearly related keys are touched, and the accompaniment is as unpretending as the vocal part. In songs so well considered as these we are struck with the announcement that they are published for soprano, tenor, mezzo-soprano and baritone: surely the composer knows best what voice he writes for; and, if the pitch originally fixed upon is to be utterly disregarded, we see no more reason why a song designed for a tenor should be sung by a baritone than that a piece intended for the violin should be played on the violoncello.

Hop. Caprice Brillant, pour Piano, par Lefebure-Wely. [Novello, Ewer and Co.]

THE name of the composer of this piece will be a sufficient guarantee that "Hop," in spite of its eccentric title, contains good material, if not of the very best texture. The skips in the principal theme are evidently suggestive of some leading idea which the author has had in view throughout. The chromatic ascent of the second subject, commenced with the left hand, is extremely effective; and the semiquaver passages which follow give much vitality to the movement. A well-written Coda forms a brilliant termination to the composition.

Six Sonatinas, for the Pianoforte, composed by D. Magnus. [William Czerny.]

Or all things a Sonatina should be interesting, for, being put into the hands of young players who are naturally somewhat frightened at the "classical" form which it assumes, it is essential that they should be coaxed into playing it by the innate beauty of the music itself. Favourably therefore as we are disposed to regard the result of Mr. Magnus's labours in a musical point of view, we cannot say that we think his six Sonatinas will become popular with the juvenile pianists for whom they are designed, for, with few exceptions, the themes are dry and unattractive. No. 1, in C major, is perhaps more particularly open to this objection. No. 3, in A minor, with a Romanza in F sharp minor, shows an earnest desire to escape from the commonplace; but the "Presto" of the last-named movement is vague and unsatisfactory. No. 5, in B flat major, is undoubtedly the best of the set, all three movements having a well-defined subject, the "Andantino," in the relative minor, especially being a well-considered piece of simple writing. There is character in the opening of No. 6, in E major, the syncopation with the figure for the left hand being extremely effective; but both the "Scherzo" and "March" are trifling. There is no question that the composer in attempting to write six Sonatinas has set himself a task of no ordinary difficulty; for, although comparisons are notoriously odious, we cannot but remember how many little gems fashioned in the same mould have been left to us by those whose names are immortalised by the production of the greatest works in art.

Consolation. Rêverie mélodieuse, pour Piano, composée par Madame Oury. [Paterson and Sons.]

As Madame Oury, although always writing gracefully, does not usually appeal to those gifted only with moderate executive ability, we predict that "Consolation" will prove one of her most popular pianoforte Sketches. The themes are graceful, and the passages with which they are ornamented invariably refined and appropriate. We can-

not help thinking that Dussek's well-known piece with the same title has been occasionally recalled in composing some of the variations; but nothing that can possibly be termed plagiarism can be truthfully urged against the author. As the composition may very possibly reach another edition, it would be well, we think, to reconsider the notation of the last line on page 7. If the F sharp in the second group of semiquavers is to be changed to G flat in the third group (an alteration by no means necessary), how are the other G's and F's throughout the bar to be played? There can be no doubt that amateurs, who are usually in no respect guided by harmonies, will be in a terrible state of confusion as to what is really intended.

Six Celebrated Toccatas, for Pianoforte. Revised, and the fingering supplemented, by E. Pauer. No. 6, by Robert Schumann. [Augener and Co.]

WE have already noticed the preceding numbers of these excellent pianoforte studies, the editing and fingering of which reflect much credit upon the eminent pianist, who is also, we presume, responsible for the selection of the pieces. An exercise for double notes this Toccata will prove highly valuable; and we may also assure those who can sufficiently master the passages that they will find in the composition, a musical interest that will amply repay them for the time consumed in conquering its technical difficulties.

Andante from the Sonata in D minor, for the Pianoforte. *Sketch in E*, for the Pianoforte

Composed by H. G. Trembath, Mus. Bac., Oxon. [Weekes and Co.]

WITHOUT displaying any very striking points, Mr. Trembath's Andante may be fairly commended as a musician-like and carefully written movement. We like the subject in the dominant, with the flowing arpeggio accompaniment; but the modulation into D minor, before the return of the theme in B flat (which reappears precisely in its original form) strikes us as being somewhat laboured. An Andante, however, detached from the Sonata for which it was written is subjected to a somewhat severe test. The "Sketch" in E, with a second subject in A minor, is somewhat in the "Lieder ohne Worte" form, both being exceedingly graceful and melodious. The passages lie well under the hand, and the piece may be recommended both for practice and performance.

Coralline. Caprice pour Piano, par Louis Diehl. [Ashdown and Parry.]

A BRIEF and showy Introduction prefaces a melodious and well-written song without words in E major, but "Coralline" is moulded throughout on the conventional form which now finds favour with amateur pianists, and on the return of the theme therefore after the usual sixteen bars it becomes surrounded with arpeggios. Although laying no claim to originality, the skill of the musician is evidenced throughout; and pianists who have cultivated a refined touch will be certain to produce effect with Mr. Diehl's elegant little Sketch before a drawing-room audience.

Laurel Leaves. Morceau élégante, pour Piano, par H. S. Roberts. [Simpson and Co.]

THE extraordinary mixture of languages upon the title-page of Mr. Roberts's piece is perhaps attributable to the fact of his wishing to name it "Laurel Leaves," but being too modest to call it "Elegant" in English. Some day perhaps a race of British composers may arise who will not be ashamed of their country; but we fear this will not be until English female vocalists use the prefix "Mrs." instead of "Madame," and English male vocalists, like Messrs. Sims Reeves and Santley, sing at our lyrical establishments without attempting to twist their names into bad Italian. The theme of "Laurel Leaves" is sufficiently slender to have been termed merely a waltz; but it is tuneful, and treated in a refined manner throughout, a few passages of imitation giving more character to the piece than we often find in such unpretentious sketches.

Chromatic Rondo, for the Pianoforte, by Arthur J. Barth. [Weekes and Co.]

WE can imagine that Mr. Barth had not got more than half-way through his piece before he wished that he had not called it a "Chromatic Rondo." He is not the first person who has been fettered in an artistic work by his title; for do we not often see how much better some pictures might have been had the artist not been regulated by the necessity of faithfully adhering to some "historical" event—how interesting some stories might have been made had the author not had a definite "moral" to work out? There is very much to admire in Mr. Barth's Rondo; good musical feeling and much freedom in writing are apparent, but the strength shown at the commencement is scarcely sustained to the end; and the "chromatic" passages often steal in after a "diatonic" subject, as if the composer had suddenly become impressed with the nature of his self-imposed task. Mr. Barth, however, has displayed enough in this little piece to convince us that he can work better when less under restraint.

The Huntsman's Song (Chant du Chasseur), for the Pianoforte, by Stephen Heller. [Ashdown and Parry.]

THIS characteristic little piece, like all the minor works of its composer, is so highly finished as to insure its ready acceptance, even with the most critical audience. The enharmonic change from E flat—accidentally made minor—to the key of B major is extremely happy; and pianists even of advanced executive ability will find, both in the first and second subject, employment for the finger as well as for the mind. Of course in all "hunting pieces" there must be a certain amount of family likeness; but Stephen Heller's "Chant du Chasseur," apart from this necessary resemblance, is perfectly original.

IN reply to our inquiry respecting the meaning of the cross which occurs in the Credo of Mr. A. H. Brown's "Missa Seraphica" (reviewed in our last number) several letters have reached us, in many of which the writers are indignant that this "Roman Catholic" mark (which indicates that the choir and congregation are to make the sign of the cross) should appear in a Service for the English Church, one correspondent also inquiring, as the sign is placed in the accompaniment as well as in the voice parts, how the organist can obey the direction and play on his instrument at the same time.

FOREIGN NOTES.

DURING the last few weeks the French musical press has devoted its columns almost entirely to the growing generation of artists, as represented by the *élèves* of the Paris Conservatoire. The great annual competitive examinations held by that national institution, and regarded with much interest by the musical public generally, and by directors of opera companies and *impresarios* in particular, came to a close during the early part of last month; and in the almost total absence of general musical events at this season of the year, the journals have published most copious reports of the proceedings. Among the pupils who have gained first prizes in dramatic singing are mentioned Mdlles. Richard and Mendez, and three tenors, MM. Talazac, Jourdan, and Sellier, some of whom have already obtained engagements at operatic establishments in Paris. In the instrumental sections two ladies have won special distinction, viz. Mdlle. Heyberger as pianist, and Mdlle. Gatinéaut as violoncellist. The Conservatoire will reopen its doors for the commencement of a new term on October the 8th. The Minister of Public Instruction and Fine Arts, who presided at the distribution of prizes, referred in his speech to the coming International Exhibition to be inaugurated next year at the French capital, and promised that music too should be represented on that occasion in a manner consistent with the dignity and importance of the art. For that purpose the sum of 250,000 francs has already been granted from the general Exhibition Fund, and a com-

mission has been nominated to superintend the arrangements. In reference to the latter, *L'Art Musical* complains that it counts too many heads, and that, in consequence, no satisfactory result will be arrived at. The commission in question is presided over by the Marquis de Chennevières and M. Ambroise Thomas. At the Grand-Opéra the performances have been continued during the past month, the *répertoire* being supplied chiefly by "Le Prophète," "Robert le Diable," and "Faust." There has, however, been a revival also, namely, that of Halévy's "La Reine de Chypre," the third in point of time of the composer's great five-act operas, written in 1841, and which had not been performed for many years. The principal rôles were divided amongst Mdlle. Rosine Bloch, MM. Caron and Lasalle; and the whole *mise-en-scène* is spoken of as superb. The representations of the work will probably continue until the commencement of the coming season.

A *propos* of the charge of Wagnerian leanings periodically preferred by *Le Ménestrel* and other French journals against contemporary French composers, the *Revue et Gazette Musicale* publishes a letter by M. Saint-Saëns of which the following is a translation: "It is not without a feeling of painful surprise that I notice in a recent article of *Le Ménestrel*, relative to the projected revival of 'La Perle de Brésil,' the recommencement of those oft-repeated and irritating attacks upon young French musicians which at one time seemed to have been allowed to drop. If certain critics, with whom, unfortunately, *Le Ménestrel* makes just now common cause, are to be believed, our young school would seem to be the prey of a lamentable Wagnerism in the production of works absolutely antimusical and anti-French. Let us examine these words by the light of facts. Who are the members of this antimusical school? Which are these Wagnerised works? Surely, it cannot be Guiraud with his 'Piccolino.' Or is it, perchance, Delibes with 'Le Roi l'a dit,' 'Sylvia,' and 'Coppélia;' or Massenet with 'Marie-Madeleine' and 'Le Roi de Lahore?' *Le Ménestrel* has itself confessed to the charm of their melodies, has bestowed praise upon the lucidity and the essentially French character of their music. Turning to Joncières and his 'Dimitri,' who does not remember the brilliant inauguration of that work at the Théâtre-Lyrique, and the applause it elicited from the entire press? Again, M. Salvayre has been complimented upon the fact of his having, in 'Le Bravo,' escaped the obnoxious tendencies of the modern school. There only remains, as far as I can see, 'Le Timbre d'Argent,' the music of which has, not without some surprise, been found to contain nothing at all Wagnerian, being rather the reverse of that school. Let them be shown up, then, these ferocious composers, these incomprehensible works!" We may add that M. Saint-Saëns himself is among those chiefly suspected of harbouring tendencies corresponding with those entertained by the modern school *au delà du Rhin*. A new opera from the pen of the composer just mentioned will, it is announced, be performed during the coming season at Lyons. It is entitled "Etienne Marcel," and M. Louis Gallet is the author of the libretto.

At the forthcoming International Exhibition the eminent firms of pianoforte manufacturers, Pleyel-Wolff, Henri Herz, and Baudet, will respectively produce some new instruments showing important improvements upon those hitherto emanating from their factories.

Madame Adelina Patti, after her recent separation—*de corps et de biens*, as the French legal phrase has it—from her husband, declines to fulfil her contract with the Paris Grand-Opéra, and will, in consequence, have to pay the sum of 100,000 francs by way of compensation. The *diva* contemplates a tour in the United States, where, it is supposed, she will soon make up for her losses.

Among the principal performances in connection with the Mozart Festival recently held at Salzburg were Cherubini's Overture to "Anacreon;" a Sinfonia Concertante for violin and viola, with orchestral accompaniment, by Mozart; the Symphony in C major, with the Fugue, by the same master; Wagner's "Faust" Overture; Brahms's Variations on a Theme by Haydn; and Weber's Overture to

"Euryanthe." The total exclusion, however, from the programme of any of the grand choral masterpieces showed, as a correspondent of the *Neue Berliner Musik-Zeitung* justly remarks, a grave want of judgment on the part of the committee, depriving the occasion to a great extent of its festive character. Seeing that the "festival" is to be an annually recurring one, it is to be hoped that next year the defect in question will be remedied.

Vocal performances of especial interest will be given by the Association known as "Renner's Madrigal Quartett" in connection with the hundredth anniversary of the foundation of the Germanic Museum at Nürnberg. The programme will comprise a number of Madrigals from the time of the 'Meistersinger,' as well as compositions of a similar character by Senfl (1520), Orlando di Lasso (1520-94), Thomas Tallis (1585), Thomas Morley (1600), and many others rarely, if ever, heard even in these days of antiquarian research.

According to the *Neue Zeitschrift für Musik* a number of autograph letters, &c., by eminent composers, formerly in the possession of a wealthy amateur, has just passed into the hands of Dr. Joseph Müller (late editor of the *Allgemeine Musik-Zeitung*). The importance of this collection is greatly enhanced by the fact that its contents have hitherto been entirely unknown, being jealously guarded by its previous possessor, who has, moreover, by testamentary direction, interdicted the publication for a number of years. The letters are thirty-seven in number, viz. J. S. Bach (3), C. Ph. E. Bach (2), Beethoven (4), Couperin (2), Gluck (4), Grétry (3), Handel (7), Haydn (3), Di Lasso (1), Lully (3), Morley (1), Mozart (4), and Heinrich Schütz (1), nearly all of them being documents of considerable importance to the student of art-history. Besides these letters, the collection contains unpublished compositions by Bach, Couperin, Handel (a complete opera), Haydn, Lully, and Schütz.

In January next the town of Hamburg will celebrate the two hundredth anniversary of the first representation on any stage of an original German Opera. The work then performed was called "Adam und Eva, oder der erschaffene, gefallene, und aufgerichtete Mensch" ("Adam and Eve, or man created, fallen, and anon raised up"); the text is written by the laureate poet Richter, the music by Johann Theile, the *quondam* Capellmeister at the great Hansa Town.

On the occasion of his recent stay at Heidelberg, Herr Richard Wagner read some extracts from his new work, entitled "Parcival," to a small circle of members of the "Wagner-Verein" at Mannheim.

It appears from the annual report of the Vienna Conservatorium for Music and Dramatic Art that this institution numbers at present 716 pupils, of whom as many as 674 devote themselves to the study of instrumental and vocal music, the remainder apportioning to the dramatic classes.

A most interesting concert, consisting of choral and orchestral works almost exclusively by Franz Liszt, will be held at the Leipzig Gewandhaus towards the middle of the present month. The performances will be conducted by Dr. F. Stade, whose eminent acquaintance with the works of the Abbé is well known. Liszt himself will, it is rumoured, shortly again take up his residence at Rome, having regained the favour of Pius IX. since the death of Cardinal Antonelli. The great artist will no doubt be once more a welcome visitor in the private apartments of the Vatican. The *Neue Zeitschrift für Musik* gives currency to the statement that the Abbé has been offered the enormous sum of a million dollars for a concert-tour in America, which offer the *maestro*, however, refused.

What is called a "Congress" of German Zither Players will be held during this month at Cassel, convened by the "Zither Club" existing in that town.

Among the artists engaged for the season 1877-78 at the Imperial Opera Houses of St. Petersburg and Moscow, we notice the following names: Mesdames Nilsson, Albani, D'Angeri, Pozzoni, Marziali-Passerini, and Scalchi-Lolli; MM. Masini, Capoul, Stagno, Campanini, Cotogni, Rota, Capponi, and Fiorini. Gounod's "Cinq-Mars" and Halévy's "La Reine de Chypre" are in course of preparation. Madame Nilsson, whose engagement will extend from

October 25 to January 25 next, has, it is said, been guaranteed the sum of 7,000 francs for every night of her appearance.

Herr Behrens, the eminent bass-singer, will during this autumn undertake a concert-tour in the Scandinavian provinces, accompanied by Madame Trebelli, Mdle. Valeria (an American *prima donna*), and Mr. Cowen, the English pianist.

The prize offered on the part of the Société d'Harmonie at Antwerp for the composition of a festive overture for the recent three hundredth anniversary of the birth of Rubens has been gained by M. Jean Blockx.

The well-known firm of Chickering and Son, of New York, having recently completed the number of 50,000 in the manufacture of their pianofortes, have founded a library for the special use of their *employés*, in memory of the event.

The Hungarian journals dwell with much pride upon the fact that during the past London music season the greatest successes have been gained by Hungarian artists; among others, by Joachim, Keler Bela, Hans Richter, Auer, Remenyi, and last, not least, by Etelka Gerster.

We have to record the death of Herr Fischert, the immediate successor of Marschner in the conductorship of the Royal Opera at Hanover.

CORRESPONDENCE.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On looking through a file of the Official Diary of the United States of Colombia, I find in the Record of the proceedings of the Chamber of Representatives the following proposed law, which may possibly interest some of your readers:—

"Proposed law to honour and stimulate the artistic lucubrations of Señor José Maria Ponce de Leon.

"WHEREAS,

"1. Señor José Maria Ponce de Leon has devoted himself sedulously to the cultivation of music, prosecuting both in Bogotá and in Europe the studies necessary for perfecting himself as a composer;

"2. The musical works he has produced prove that a stimulus granted by the Government will develop his artistic qualities to the gain of the nation and of civilisation;

"3. The fostering of the arts and sciences, and the encouragement of a genius which is destined one day to be an honour to the Republic, are matters of national importance;

"The Congress of the United States of Colombia decrees:

"Article 1.—That the name of Señor José Maria Ponce de Leon be recommended to Colombians as that of a citizen distinguished for his musical aptitude and his devotion to the art.

"Article 2.—The military band directed by him in this capital shall be increased to fifty performers, and such instruments shall be furnished as he may judge conducive to the daily development of the ability and merit of the band.

"Article 3.—Señor José Maria Ponce de Leon shall receive a monthly salary of \$100 as director of one of the military bands.

"Article 4.—The Executive shall be authorised to assist Señor José Maria Ponce de Leon pecuniarily in the publication of his works under a suitable arrangement or contract. N.B.—Such sum to be included in the estimate for current expenses.

"Given," &c.

This proposal emanates from the representative for the State of Santander.

It appears from the report on the above proposal that Señor Ponce's present duties consist of the management, financial as well as musical, of a band of thirty performers, and the production each month of four pieces for the band,

say 240 pages of music. He has also to defray the cost of music-paper and other requisites. It will be acknowledged that his remuneration is not excessive at the rate of \$50 (about £8 15s.) per month (the pay of a "writer" is about \$60).

The proposed bill doubles his salary, but at the same time increases his labours by raising the numerical strength of his band to fifty performers; and, as the report on the bill states, neither can this be considered a very extravagant allowance.

Señor Ponce is stated to have studied seven years in Colombia and five in Europe, and to be the composer of two important and promising works, "Esther" and the "Mysterious Castle."

Happy Colombia, to find time in the intervals of an intermittent state of civil war to foster the arts of peace, even though the medium be a military band! And fortunate José Maria Ponce de Leon, to be held worthy of a whole Act of Parliament to himself!—Yours truly,

C. B.

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is a matter of constant regret to the writer of this that the London pianoforte-makers, with rare exceptions, continue to use the old Sticker action, the simplicity of which can be its only recommendation, for a more unsatisfactory action for general use is rarely to be met with. The regulator (or tuner, if in the country) may adjust it perfectly to-day, and for a short time it will be satisfactory; but from changes of temperature, often in two or three days, or it may be a little longer, the action will be almost certain to block in some notes, if not all through. A complaint of bad tuning is usually, and not unnaturally, made. The tuner has then to call and alter the blocking (which has been credited to him as bad tuning, but which has really nothing to do with it), yet the action still remains uncertain, even after the most careful regulating. This has been my own experience for many years, and will no doubt be borne out by many who sell or let out pianofortes on hire in the country, and particularly by those at the seaside. The use of Bord's pianettes and other foreign instruments for the last twenty years, all of which have had the foreign action (often called the French), has entirely removed all trouble on the matter in question; and no instruments have proved more generally satisfactory, as they are always to be depended on, and seldom if ever does a note get out of order. Nos. 6 and 7 in Broadwood's list have the action referred to (called by them "crank action"), and better London-made cottage pianofortes cannot be met with. The wonder is that other makers do not also adopt this improvement, and at least give the choice of either action to their customers. Most makers will apply the foreign action if ordered; but this has seldom proved successful, for, in consequence of the fitter-up not thoroughly understanding the action, or balancing the key improperly, the touch is often tough or heavy, and very different to the beautiful elastic and sensitive touch of the Broadwood pianofortes before named.

Can any of your readers or any pianoforte-makers state what is the real hindrance to the introduction generally of the foreign action, as it appears to me (unless there are some valid objections) inconceivable that it is not more frequently used? There can be little doubt that the London pianoforte-makers would be wise in adopting this action in some of their instruments, as a large portion of the trade would not then have to seek abroad for pianofortes they cannot obtain at home.—Apologising for the length of this letter, I remain, yours truly,

A MUSICSELLER OF THIRTY YEARS' STANDING.

THE BARKER FUND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The result of the appeal made on behalf of Mr. Barker, the inventor of the pneumatic action, having fallen somewhat short of the anticipations of the committee,

they have determined to make a final effort to obtain additional funds before closing the list of subscriptions. The committee feel sure that there are many musicians, both professional and amateur, who would gladly contribute towards this object, and that the absence of their names from the present list can only arise from want of knowledge of the urgency of the case. The committee venture, therefore, earnestly to press upon such of your readers who are interested in organ matters the desirability of their assisting as speedily as possible in efforts to procure a small annuity for this most deserving artist.

Subscriptions may be sent to the Hon. Treasurer, F. Davison, Esq., 24, Fitzroy Square, N.W.—Yours, &c.,

(Signed) J. F. BRIDGE, Mus. Doc.

F. DAVISON, Hon. Treasurer.

HENRY SMART.

J. STAINER, M.A., Mus. Doc.

E. H. TURPIN, Hon. Sec. Coll. Org.

GEORGE CARR, Hon. Sec. Sub-Committee Barker Fund.

"THE HARMONIOUS BLACKSMITH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reply to "An Amateur" in the current number of the *MUSICAL TIMES* contains a reference to the name of Dr. Crotch in connection with "The Harmonious Blacksmith." I possess the late Dr. Crotch's copy of Handel's "Suite de pièces," full of annotations made by the Doctor; and I find his note to the air in question stands thus: "This taken from one in G by Wagenseil, with variations, but greatly improved; also said to be like something called 'The Harmonious Blacksmith'!"—Yours, &c.

WILLIAM H. CUMMINGS.

Brackley Villas, Thurlow Park Road, S.E.

August 24.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

EZRA R. BITTINGTONE.—We cannot reply to our correspondent's string of trivial questions.

We will answer our correspondent who enquires how to proceed respecting the publication of some compositions, on three conditions, viz. that the name of the writer shall be legible enough to read, that the address be given, and that we shall be informed whether we are replying to a lady or gentleman.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—The members of the Choral Society gave a Grand Rehearsal of the *Messiah*, at the Pen-hyn Hall, on Monday the 20th ult., prior to their appearance in the same Oratorio at the Carnarvon National Eisteddfod and Musical Festival. The solos were taken by Miss Mary Davies, winner of the Christine Nilsson first prize at the Royal Academy of Music, London; Miss Martha Harries, R.A.M., Mr. James Sauvage, gold medalist at the R.A.M., and Mr. J. L. Williams, R.A.M. Mr. Hutton, of Cheltenham's Orchestra, played the accompaniments, the conductor being Mr. W. Williams, Port Penrhyn, Bangor. At Carnarvon Eisteddfod the solos were sung by Miss Edith Wynne, Madame Patey, Eos Morlais, Mr. James Sauvage, Signor Foli, and Mr. D. Gordon Thomas (Bangor Cathedral), the same orchestra supplying the accompaniments.

BUCKLEY, NEAR CHESTER.—A new Organ, erected in the Congregational Church, by Messrs. Bevington, of London, was opened on Sunday the 26th ult. Special Services were held morning and evening, and in the afternoon a Service of Song was given by the Sunday-school children. Mr. J. R. Griffiths, of Highgate Congregational Church, London, presided at the organ most efficiently, and after the services played a selection of Voluntaries, showing off the various stops in a very effective manner. The instrument (which has a very imposing appearance, the front pipes being illuminated in gold and colours) is placed in an organ chamber behind the pulpit, the cost, including the building of the chamber, being estimated at over £300.

HEPTONSTALL, NEAR HALIFAX.—On Tuesday, the 31st July, the sacred Cantata, *Jonah*, was performed in the Parish Church by the Halifax Parish Church Choir, assisted by members of the choir at Heptonstall. The Rev. F. Pigou, M.A., Vicar of Halifax, gave an appropriate address on Church Music. The principal parts of the Cantata were taken by Mrs. Whitehead (soprano), Miss Empsall (contralto), Mr. Verney Binns (tenor), and Mr. Morton (bass). Dr. Roberts, the composer of the work, presided at the organ. The Cantata was most efficiently rendered, and produced a very favourable impression.

LEVERINGTON, WISBECH.—On the 1st ult. a new Organ of fifteen stops, built by Conacher and Co., Huddersfield, was opened in the Parish Church. Mr. Arthur C. Thacker (Organist of Thorney Abbey) presided at the instrument. There was a full Choral Service at 11.30, which was ably rendered by the choir of St. Augustine's, and their Rector, the Rev. E. J. Littlewood. The sermon was preached by the Lord Bishop of Winchester. At four o'clock Mr. Thacker displayed his accustomed efficiency in an Organ Recital from the works of Handel, Beethoven, Mendelssohn, Batiiste, &c., when the church was crowded in every part. The organ is admirably constructed, and the tone very fine and rich.

MARCH.—On the 1st ult. a successful Festival of Parochial Choirs was celebrated in the Church of St. John, under the able direction of the Organist, Mr. Charles Greenwood. The following Choirs took part in the service, viz. St. John's, March; St. Mary's, March; Holy Trinity, Coates; Coldham; Welney; total number of voices, 104. The interior of the church was tastefully decorated, and the congregation very numerous. The service commenced with a processional hymn, sung by the surpliced choir, "Hark, the sound of holy voices," The Anthem was taken from Psalm cl., "Praise God in His holiness." The Hymns were 157, 323, 335, concluding with a Recessional (197, Ancient and Modern), the latter to the grand old tune, "St. Ann's." The Ely Confession (as usual at St. John's) was sung, and Tallis's Responses were used. The Canticles were sung to a service by Dr. Wesley, and the three special Psalms to Anglican chants. A very eloquent and appropriate extempore sermon was preached by the Rev. Canon Bulstrode, of Ely Cathedral, founded upon the text "Seek ye first the kingdom of God, and His righteousness." The offertory was liberally responded to. The proceeds will be devoted to the "Choral Fund."

POOLE.—On Wednesday the 8th ult. the first of a series of Organ Recitals was given on the fine instrument in St. James's Church. A well-selected programme was played with excellent effect by Mr. Theodore Drew, Organist of St. Luke's, Shepherd's Bush, London (who was on a visit in the town), and was listened to with earnest attention by a large congregation.

RYDE.—The first of a series of Organ Recitals in aid of the Organ Fund was given at the Parish Church (All Saints') on Monday the 6th ult. by Mr. F. H. Simms, Organist of the Church. Mr. G. E. Blunden, of Kidderminster, gave the Second Recital on the 20th; and a third will be given on Monday the 3rd inst., by Mr. T. E. Aylward, Organist of Chichester Cathedral.

SUTTON BRIDGE, LINCOLNSHIRE.—A successful Concert was given at this village on Monday evening, July 30. A great feature in the programme was the pianoforte-playing of Miss Beaton, of the Conservatoire at Stuttgart, where she has been a pupil of Professor Speidel. The vocalists were Miss Mary Snook (of the Royal Academy of Music), who created a highly favourable impression, Miss E. Carlyon (who has an excellent contralto voice), Mr. A. G. Lascelles (well known here, not only as a useful baritone, but as a violin-player), and the Rev. E. Bellman, who was encored in his second song.

TEWKESBURY.—On Wednesday the 22nd ult. an Organ Recital was given in the Abbey Church by Mr. Charles Joseph Frost, Mus. Bac., Cantab., of London, which was attended with the utmost success. Mr. Frost's playing was the theme of general admiration, especially in Lemmens's Storm Fantasia, Mendelssohn's First Sonata, and Bach's G minor Fantasia and Fugue. The other pieces were by Smart, Batiiste, Guilman, and Frost. The choir of the church sang the vocal items of the programme, viz. the Duet "The Lord is a man of war" (Messrs. Watson and Horniblow), and the Anthems "He shall be great" (Frost), "O give thanks" (Elvey), "I was glad" (Horniblow), and "When the Lord turned again the captivity of Sion" (Frost), the latter of which was much admired, Mrs. Peck's effective rendering of the soprano solo, "They that sow in tears shall reap in joy," giving the utmost satisfaction.

YOUGHAL, CORK.—On Tuesday the 7th ult. a Concert was given in the Mall House, the Assembly-room being crowded to its utmost limits. The most interesting features in the programme were the orchestral pieces, performed by a complete string band, formed from the Cork Orchestral Union, and under the direction of Mr. W. Ringrose Atkins, Conductor of that Society. The works given included the Overture "Le Chevalier Breton" (Hermann), "La Dame Blanche" (Boieldieu), the "Surprise Symphony" (Haydn), a Gavotte, "Air du Dauphin" (Roedel), and Mr. Atkins's Orchestral Fantasia on Irish Airs, all of which were played with extreme delicacy and precision. Mr. Howard also performed a Violin Solo with good effect, and the Misses Uniacke and Davis, Messrs. Troy, Bayly Courtney, Walpole, and Ronayne contributed some vocal music. Miss Fitzgerald and Mr. W.

H. Shaw were the accompanists at the pianoforte; and the entire Concert, under the able business management of Mr. W. H. Walpole, was a complete success.

ORGAN APPOINTMENTS.—Mr. F. C. Bevan, Sub-Organist and Choirmaster to St. Margaret Pattens, Rood Lane, E.C.—Mr. Wm. Arthur Blakeley, Organist and Choirmaster to the Parish Church, Mansfield, Notts.—Mr. F. J. Read, Mus. Bac., Oxon., and F.C.O., to Christ Church, Reading.—Mr. Edward Nield to Mount Tabor New Connexion Chapel, Wellington Road South, Stockport.—Mr. Langdon Colborne, Mus. Bac., Cantab., to Hereford Cathedral.—Mr. Alfred Alexander, Organist and Choirmaster to the Parish Church, Wigan.

CHOIR APPOINTMENTS.—Mr. F. Elliott Langworth to St. Peter's, Eaton Square.—Mr. Alfred James to St. Luke's Church, Redcliff Square, Earls Court, South Kensington.

OBITUARY.

On July 30, at Windsor, CHARLOTTE ICELY, wife of HENRY BARNBY, aged 42 years.

On the 3rd ult., at the Close, Hereford, very suddenly, of heart disease, GEORGE TOWNSEND SMITH, Organist of Hereford Cathedral, in the 64th year of his age.

On the 7th ult., from injuries sustained by a fall from a carriage, MARY ANNE VIRGINIA, the beloved wife of GEORGE MARCH, of No. 58, Cadogan Place.

On the 14th ult., at 27, Lorne Gardens, Hanover Gate, SELINA, the wife of ADOLPHE POLLITZER.

DURING THE LAST MONTH.

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